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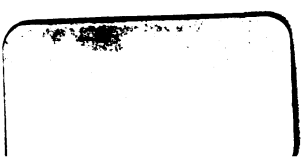

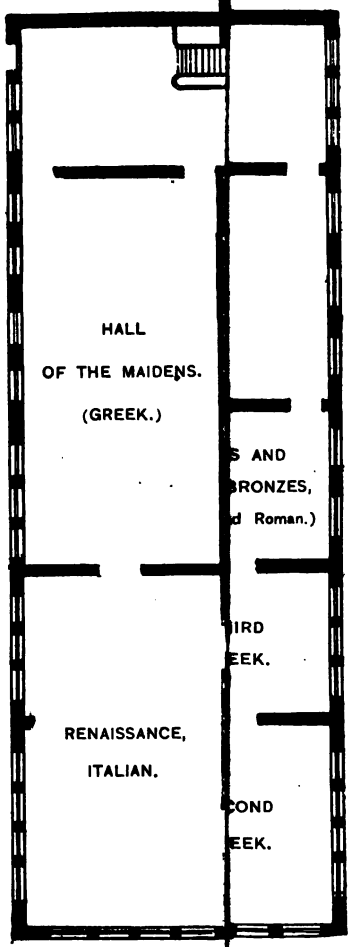
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MUSEUM OF FINE ARTS BOSTON

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PART I.

THE EGYPTIAN CASTS

EGYPTIAN AND ASSYRIAN ROOM.

THE EGYPTIAN CASTS.

THE art of sculpture in Egypt had its foundation in portraiture.

To live after death in the other world, a man's spirit, his *ka*, his "double," had need of an abiding-place, and for that end his body was embalmed. But embalming evidently did not wholly satisfy the requirements. The body was disfigured and could easily be destroyed; a figure of stone or of wood would be a more durable dwelling, and the larger the number of these figures the greater the chance of the survival of one. Hence in the tombs of the early Egyptian dynasties we find stowed away in recesses in the masonry and carefully walled up for protection numbers of statues in wood and stone, bearing every evidence of being portraits from the life of the men they commemorated, at least in the head and face, — the body generally idealized so far only as to represent it in the prime of life. Few of these figures have found their way to European museums, however, as their discovery is of comparatively recent date; but in the Museum at Gizeh the traveller sees the Egypt of the past rehabilitated: he studies the dress, the forms, the features, and the very expression of the men of thirty centuries before the Christian era, reproduced with no attempt at elegance or flattery, — a blunt, realistic statement of fact.

These figures are colored, so that their reproduction by casts is forbidden. The photographs A and B are taken from one of the most celebrated, — a wooden figure, the *Sheikh-el-beled*, so called. Realism of portraiture could

hardly be carried further. An overseer by occupation, Ra-em-ka stands before us, the embodiment of good-natured contentment. The photograph cannot reproduce the wonderful vividness of the eye, however, which is of white quartz set in bronze, with transparent crystal for the iris, under which a bit of silver is inserted to reflect the light. The feet are a restoration.

Photograph C shows the heads of the statues of Ra-hotep and Princess Nefer-t, his wife, of the time of the IIId dynasty, 4000–3700 B. C., — perhaps the earliest known work of sculpture of the human figure.

Photograph D represents the Squatting Scribe of the Louvre.

It may have been to give an epitome of life, or to insure a like perpetuity of existence to his servants and herdsmen and dependents of all kinds, that the walls of the outer chamber of the tomb were covered with reliefs, picturing to the minutest detail the daily life of the Egyptian. (Casts 5 to 16.) This outer chamber, to which the family resorted on stated occasions to bring their offerings of funeral meats, was connected by narrow apertures, a few inches square, with the recesses in which the statues were immured, so that the *ka* could smell the viands and the perfumes offered, or go to the actual presence of his living friends.

Later, other forms of commemorating the dead came into vogue, and comparatively few statues of private citizens are found; but through the long range of dynasties the reigning monarchs are commemorated by statues, often of colossal size, the heads generally intended to be portraits, but with emotionless, impassive faces, — the figures of set, conventional type. The variety of attitude and gesture shown in the reliefs was not attempted in the round, and the vivid portraiture of these early figures was never attained at a subsequent period.

The gods rarely appear until the Middle Empire, and then on the reliefs only. With the exception of the lioness-headed goddess, they are very seldom found of large size in the round. Small bronzes, however, of later date, are numerous.

1. Statue of King Chephren. *Khafri*, third king of the IVth dynasty, builder of the second pyramid; 3660 B. C., according to Brugsch-Bey, about 4700 B. C., according to Dr. Wiedemann.

Of diorite. In the Museum at Gizeh. This museum has hitherto been known as that at Boulaq. Found, head down, at the bottom of a well, in one of the chambers of the Temple of the Sphinx. The king's cartouche is cut upon the base.

The statues of the private citizen were thoroughly realistic; here, in the earliest figure of a king that has survived, the artist has aimed at and has succeeded in giving a measure of idealism, a certain majesty of mien befitting the royal dignity. The king holds his head erect, with the air of one born to command; there is no lack of firmness and decision. The legs and arms are not detached from the bulk of the stone; the attitude is stiff and conventional. From this timidity the sculptor in the round never freed himself. This was partly a matter of tradition, perhaps, but due chiefly to the intractable nature of the material used. For the statues of their kings, the Egyptians did not hesitate to attack the most obstinate of stones, — granite, basalt, breccia, — and in this case diorite; yet with his imperfect tools the artist has modelled the muscles of the arm with vigor, has represented with care the details of the articulation of the knees. They were careful at all times to express the anatomy of the figure, even under the dress. Over his head the hawk, emblem of *Ra*, spreads his wings, symbol of divine protection. The arms of the throne end in lion heads; the legs and feet are those of a lion. On the sides, the lotus and papyrus, emblems of Upper and Lower Egypt, are intertwined around the character of Union.

2–4. Three Panels from the Tomb of Hosi. IIId to Vth dynasty; 4000 to 3500 B. C.[1]

Of sycamore wood. Museum at Gizeh.

The aquiline nose, the prominent cheek-bones, the thin, compressed lips, stern countenance and well-knit, active

[1] The chronology followed is that of Henry Brugsch-Bey.

form of Hosi, unlike the smooth-faced, well fed and easy type of the Old Empire, led Mariette among others to ascribe these reliefs to an earlier date than the statue preceding. It has been argued that they indicate a Semitic origin for the Egyptian race. The hieroglyphics, of unusual form and of peculiar combinations, also indicate an early date. M. Maspero, however, places them in the Vth dynasty. The figures are in profile, — rarely in early art does an artist hazard a front view. They exhibit the first instance of that peculiar idiosyncrasy of early art that continues through its long history in Egypt: while the face is given in profile, the eye is in full front; the chest and shoulders are in front view while the legs and feet are in profile, — the artist choosing that position of each member that most impresses itself upon the memory. The execution of the figures and the hieroglyphics (note especially the animal heads) is admirable. For firmness of hand and subtlety of modelling, these are masterpieces of wood-carving.

5–16. Reliefs from the Tomb of Ti. Vth dynasty; about 3500 B. C.

Of limestone. From the walls of a tomb at Sakkarah.

No better example could be given of the Egyptian artist's love for animal life, and his interest in depicting it, or of his accuracy of observation, than these scenes of the herding of cattle, antelopes, asses, storks and geese; of the driving home of the cattle during the inundation, the herdsman bearing the calf on his shoulders; of loading asses and hoeing the fields. Note especially No. 7, the milking the cows with the calves tied out to tufts of halfa grass. The walls of the tomb are covered with scenes of boat-building, harvesting, hunting, etc. Among them is cut a procession of women (Nos. 15 and 16), each bearing fruits, cakes and gifts, the products of the estates or farms of Ti.

Note the very low reliefs, — on some of the slabs not one eighth of an inch, — and the extreme delicacy of the work. They were executed when art was most natural,

least conventional. Similar reliefs are found in many tombs of Sakkarah and its neighborhood (from which the squeezes on the wall above were taken), down to about the middle of the VIth dynasty; then succeeds a period of which we know little, either of the art or history of the nation, until under the XIth and XIIth dynasties comes a revival.

17. **Seated figure of Betmes**; a functionary of one of the early dynasties.

Of syenite. In the British Museum.

A rude specimen for the period, yet of marked and pleasing individuality.

18. **Funeral Stele of Entef.** XIIth dynasty; about 2430 B. C.

Of limestone. Museum at Gizeh.

Entef is seated by his wife. His eldest son leads the procession of children and relatives, bringing funeral offerings, meats, birds, bread, flowers, perfumes, etc. Lower down the servants bring animals for sacrifice. The attitudes, seated or standing, are the same as in the Old Empire, but proportions are changing; the legs are longer, hips narrower, body more slender and flexible. The stele is dated, at the top, in the 30th year of Amenoph I, *Amenemha*, and the 16th of Usertesen, an associate upon the throne of his father.

Funeral steles are found at all periods of Egyptian art. Their essential service was to record the name of the deceased, and a prayer to some god that he would supply provisions and all things needed for the support of the *ka* or "double" of the dead. It will be noted, however, that we have as yet no representation of the gods. Later, they are invariably present.

In the XIIth dynasty, the same domestic scenes are upon the walls of the tombs, but painting has taken the place of the low relief of the Old Empire.

19. Bust of a Hyksos King. 2200 to 1700 B. C.

Of black granite. British Museum, found in the exploration of Bubastis by the Egypt Exploration Fund.

What was the precise period of the rule of the Hyksos or Shepherd kings is not yet determined, but that a foreign power held its seat of government in various cities of the Delta is clearly shown, independently of written history, by the strange type of countenance on this and other contemporary monuments. They are full of a rude vigor; the cheek-bones are high and prominent, the cheeks hollow, the nose aquiline, wide (unfortunately, in this case broken), the muscles at the corners of the mouth strongly developed, the lips scornful, the whole expression truculent. The type is Asiatic; possibly of Turanian or Mongolian origin. They seem to have been not a race but a horde of barbarian nomads. Their power was crushed by the kings of the XVIIIth dynasty; but to this day the type survives in their descendants, the fishermen of Lake Menzaleh.

20. Head of an Unknown King.

Gift of Miss Amelia B. Edwards, from a bust in gray granite in her possession.

Miss Edwards and Dr. Wiedemann ascribe this admirable little bust to the Hyksos period.[1] Full of individuality.

[1] Extract from a letter addressed by Dr. A. Wiedemann to Miss Amelia B. Edwards:—

"Je vous remercie sincèrement de cet envoi, qui m'a interessé au plus haut dégrè. Le travail de la tête est certainement égyptien. Tous les signes characteristiques de la technique de ce peuple s'y retrouvent; mais le visage appartient, je crois que l'on peut l'affirmer avec pleine sureté, à une autre nationalité; surtout les os prominants des joues me paraissent le prouver. Ce n'est pas certainement le type ethnique ethiopien que nous avons devant nous, et aussi l'idée que j'avais un moment que c'était le portrait d'un roi hérétique ne me parait guère probable. Au contraire, votre idée que nous voyons ici un roi Hyksos a toutes les probabilités. Comme à vous, le visage me rappelle les têtes des sphinxes de Tanis, quoique la tête a certainement été idealisé à l'Egyptien, et que surtout l'expression

Close upon the expulsion of the Hyksos follows, under the XVIIIth and XIXth dynasties, the most productive period of Egyptian art. The nation had grown in wealth and power, — temples of prodigious size were built, offering on their great wall-spaces a new field for sculpture; these were covered with huge reliefs recording the foreign conquests of the king, in which he boldly leads his troops, driving the enemy before him, or offers the spoils of victory, paying homage to the gods.

In every city and before every temple throughout the land innumerable statues of the kings were erected, often of colossal size. The statue of Memnon (so-called) with its mate (photograph E), sat 66 feet high; while at Tanis a statue of Rameses II. was set up, of a single block of granite, 92 feet in height. The reliefs in the tombs, especially in the royal tombs, which were cut sometimes chamber after chamber to a depth of 400 to 500 feet into the bowels of the rock, take the character of a religious mysticism.

21. Bust of Thothmes III. XVIIIth dynasty; 1600 B. C.

From a granite statue. Museum of Turin.

The greatest of Egyptian kings. As a general, the monuments record, "he drew his frontiers where he pleased." Asia, Libya, Africa, to the limits known to the world, were tributary to him. The long list of his conquests and of the spoils of victory is recorded at Karnac. He was, too, a great architect and builder. In this bust he wears the *klaft*, a linen (?) head-dress, the plaited lappets of which fall upon the chest; on the front projects the Uraeus, an emblem of royalty, which is often apostrophized as if it were in itself a seat of power.

brutale et feroce des têtes des Sphinxes a été amoindrie avec beaucoup d'art, sans cependant se perdre completement.

"Donc je crois, d'après l'impression première que la tête me fait, pouvoir vous féliciter de posseder le portrait d'un des rois Hyksos de la XVIme dynastie."

22. Statue of Amenophis III. XVIIIth dynasty; 1500 B. C.

Of black granite. British Museum.

A ruler of less vigor, but who nevertheless pushed his conquests to the south. Marriage with Ethiopian princesses had brought a strain of negro blood into the royal family, as is shown by the features of this statue, and the gentle, rather sad, expression, characteristic of the race. The beard is artificial, tied on. And as in No. 1 the union of Upper and Lower Egypt is symbolized on the throne. The famous vocal statue of Memnon was a portrait of this king. Photograph E.

23. Bust of Queen Taia or Teie (?). Wife of Amenophis III.

Of close-grained limestone. Museum at Gizeh.

A masterpiece of Egyptian art. The face of rather foreign type. She was a Syrian princess, daughter of the king of a district of Mesopotamia, and was painted with light hair and blue eyes.

The ascription, however, is uncertain; the head may belong to an antecedent date. It is not improbable, as it was found near the obelisk of Hatasou, that it may have been cut for that queen, who reigned in her own right and as regent for Thothmes III. She was one of the most brilliant monarchs that sat upon the Egyptian throne, and to her love for art we are indebted for that singular temple at Deir-el-Bahari, splendid in structure, and beautiful in decoration.

Her expeditions were those of commerce and peace. On the terrace at Deir-el-Bahari, a long series of reliefs gives the story of the sending of her fleet to the shores of Western Asia and of Africa, and its return, laden with strange beasts, exotic trees, skins, ebony, ivory, precious stones, gold, and perfumes. The chief of Poun — region of the modern Somâli — comes to greet the Egyptian commander. He and his men wear long, thin beards, resembling the artificial beards tied to the chins of royal personages, and also attached after death to the mummy-

cases of kings or private citizens. In the cut of these beards, and the color of the skin of the men of Poun, archæologists once were disposed to find a hint of the origin of the Egyptian race. They seem to indicate kinship.

One figure of this relief has often been noted,

24. The Queen of Poun, or Punt. About 1600 B. C.

Of limestone. From the terrace of Deir-el-Bahari.

The Egyptians were quick to note personal and racial peculiarities, accurate in depicting them. To see that this figure is not exaggerated, compare the cut in Schweinfurth, Vol. II, p. 121, of a woman of the modern Bongo type.

25. Arm of the Throne of Queen Hatasou.

Of limestone. From the terrace of Deir-el-Bahari.

A sphinx tramples under foot the form of a foreign captive. The Egyptian sphinx, unlike the Grecian, was the body of a lion with the head of a king. Uniting the attributes of physical and intellectual force, it represented the king himself.

26. Head of a Lion. Time of Amenophis III.

From a figure of red granite in the British Museum.

The traveller who recalls the noble sphinxes at the Louvre, or the black lions at the base of the steps leading to the Capitol at Rome, will remember with pleasure the dignity, the strength in repose which the somewhat conventional lines of the Egyptian artist give the king of beasts, and which the realistic treatment of modern art fails to accomplish. This battered head gives but an imperfect illustration. The fine body of a lion without a head, in the next room, is of the Hyksos period, in which the lines are yet more severe.

Near it also are two figures of Mut, the mother god, with lioness heads, also of the time of Amenophis.

27. Seated figure of Amenophis IV. *Chu-en-Aten;* XVIIIth dynasty; 1430 B. C.

Of yellow steatite. Museum of the Louvre. The feet and lower part of the legs are restorations.

A small, seated figure of excellent workmanship, but the type not Egyptian; face long and thin, with an expression of gloom, chin pointed, the form effeminate. He holds the flail and the crook; by his side stood his queen, whose arm can yet be seen against his back. A king of Semitic descent on his mother's side, his introduction of a new form of worship, — that of the solar god Aten, represented with rays tipped with human hands, — led to a revolution. The recent discovery, at Tel el-Amarna, of numbers of brick tablets inscribed with cuneiform writing in the Babylonian language, copies of the correspondence of the king with officials in Syria, Phœnicia, Palestine, and Mesopotamia, shows how far these lands were, during this reign, tributary to Egypt.

28, 29, 30, 31. Four heads in relief of Seti I. XIXth dynasty; 1366 B. C.

Of limestone. Temple at Abydos.

A great conqueror; but noted even more as the builder of the Great Hall at Karnac, of the Temple of Osiris at Abydos, and of various other temples, and of the magnificent tomb called Belzoni's, in the valley of the Tombs of the Kings.

The walls of the temple from which these portraits are taken are covered with reliefs of much grace and wonderful delicacy of execution; the cutting so low, that it has not inaptly been described as "but grazed with a chisel." The king's portrait, constantly repeated, is characterized by severe simplicity; his features are refined and gracious, and wear an expression of serenity more consonant with the artistic and religious side of his character than with his military exploits. See, also, a yet more pleasing likeness, photograph G.

32. Great Relief. King Seti I., at war with the Shasu, attacks the fortress of Kanana (Canaan). XIXth dynasty; about 1350 B. C.

Cut in sandstone. Karnac.

One of a long series of colossal reliefs on the pylons and exterior walls of the great Hall of Karnac, begun by Seti I. and continued by his son Rameses II. Those of Seti relate to his campaigns in the East; here he attacks and defeats the enemy before a fortified town on a steep rock surrounded in part by water. The king advances at full speed in a chariot drawn by two horses; the ground is covered with the slain; the remnant of the enemy flies or sues for life. As in all early art, the figure of the king is distinguished by his great size, quite overtopping common men. The execution of the battle scenes is more rapid, less well considered, than the religious reliefs of the preceding numbers. The modelling of the individual figures is not bad, but they are huddled together with total ignorance of perspective. The bearing of the king is dignified. The action of the horses, named "Big with Victory," is full of vigor and spirit, but the artist, by elongating their bodies and legs, has attempted a certain grace far removed from the truthful realism of the animal figures of Nos. 5–14. The same tendency to elongate is seen in drawing the human figure, more noticeable in reliefs than in statues; the broad shoulders, the muscular vigor of the early art has given way to an assumed grace and slenderness of proportions.

It must be borne in mind that these reliefs were richly colored, not with any attempt at perspective, but with flat colors, often conventional, laid on decoratively to accentuate the sculpture.

Another scene of conflict is given by photograph H, and two groups of foreign captives, photographs I and J; they show the skill of the Egyptians in representing ethnic types.

33. Bust of Rameses II. XIXth dynasty; 1330 B. C.

Of black granite. Museum at Turin. Cartouches on shoulders.

A great warrior, a stern ruler. The Sesostris of the Greeks, who seem to have fused the identity of this king with that of his father, Seti I. His monuments cover the soil of Egypt from the Delta to the farthest confines of Nubia.

The art of sculpture gradually fell into decay during his long reign of sixty-seven years. Such was the number and the gigantic size of the edifices thrown up at his order, that the decorative work was of necessity hurried and slurred. His statues were set up by the score. In every city they were to be found, the perfunctory adulation of the priestly class, or a direct act of self-glorification. Many of these, the work of a previous age, were simply appropriated by the erasure of the name and title originally cut, and the substitution of his own. Those made in cities distant from the capital, or by inferior artists, were often merely typical statues without personal likeness. The red granite figure from Bubastis inscribed with the cartouches of Rameses, in the room adjoining, may be an instance of this appropriation of the work of an earlier period; or its rudeness may be due to the unskillful workmanship of a local school; as M. Naville suggests, it was set up with three others for purely decorative purposes. The black figure from Tanis, in the same room, also bearing his name, cannot claim to be a portrait.

Among all his statues no more carefully-wrought figure can be found than that of black granite from which this bust was taken. The king wears the war helmet and holds a crosier. It represents him in his early prime, — the aquiline nose a marked feature, though not of the prominence of his later days. When, after that extraordinary recovery of the bodies of many of the monarchs of the XVIIIth and XIXth dynasties at Deir-el-Bahari, in June, 1886, the mummy of Rameses was unrolled, the spectators were electrified at the sight of that nose hooked like a hawk's beak, the strong jaw, the prominent chin of the great king, wearing, three thousand years after death, an air of royal majesty, command, and pride.

The king was the eternal guardian of the temples built

by him, and in this capacity his statue is placed before them. But there is yet another character of the king which Egyptian art has striven to represent. He was the son of Ra; in him Deity was incarnate.

The great figures of Rameses cut from the rock at Abou Simbel (photograph K), represent an older man than the bust, the nose is more prominent, the chin more square and firm; they image not the king in his triumphs, but Majesty deified. The artist has well generalized, he has suppressed every unnecessary detail, — the figures as they sit, hands on knees, are scarcely more than blocked out, — but he has expressed, in these colossal faces, beyond the will and power of the absolute monarch, the repose and dignity that befit the ruler of a great nation, the calm serenity of the god.

34. Bust of Seti II. *Meneptah;* XIXth dynasty; 1260 B. C.

Of sandstone. British Museum. Cartouches on shoulders.

Probably it was during the reign of the father of this king that the Exodus took place.

35–42. Reliefs from Tombs at Thebes.

Head of a king, of a queen, of the hawk-headed Horus, etc.

No. 42, two figures offer a libation to three gods, seated.

43. Relief. An attendant robing a man for some ceremony.

The XXth dynasty introduces another long period of decline. Egypt lost her foreign possessions, and was in turn invaded, and was exhausted by internal conflict.

44. Bust of Taharka. XXVth dynasty; 690 B. C.

Of black granite. Museum at Gizeh. Cartouche on the support at the back.

A king of an Ethiopian dynasty, during whose reign Egypt was invaded by Assur-bani-pal. Rough work. The king wears a helmet of peculiar construction.

45. Standing Figure. Psammetichus II. XXVIth (Saite) dynasty; 666 B. C.

Of basalt. Museum of the Louvre. Cartouches on the girdle. The head, left forearm, feet and left leg are restorations.

Again foreign foes were expelled and unity reëstablished, and a revival of the arts followed; but the figures here become yet more elongated in the effort at achieving grace, — especially in the reliefs, which have become of an impossible slenderness. Photograph **L**, though of later date, illustrates this. The vigorous portraiture of early art is gone and finish has taken its place.

46. The Scribe Ai. XXVIth dynasty.

Of green basalt. In the Louvre.

The scribe kneels, holding in his lap a list of the funeral offerings to be made to his *ka*, water, beer, some viands, and a little perfume.

47. Relief of Nectanebo. XXXth dynasty; 358 B. C.

Of green basalt. British Museum.

The king makes an offering, kneeling. This attitude is rare in earlier art, where the king approaches the gods on terms more of equality. In the posture and outline the influence of Greek art is felt.

48. Psammetichus. An Official before Hathor, with Seated Figures of Osiris and Isis. XXXth dynasty.

Of green basalt. Museum at Gizeh.

Hathor, under the form of a cow, at the moment of death receives the soul and conducts it to Osiris, who sits as judge of the dead. The figures are remarkable chiefly for the marvellous smoothness and polish given to a hard stone; they are, however, delicately cut. The faces, not wanting in sweetness, wear the smile that is apt to degenerate into a simper.

49. The Rosetta Stone. Ptolemaic.

Of basalt. British Museum.

Fragment of a stele discovered in 1799 A. D., inscribed with a decree in honor of Ptolemy Epiphanes, 195 B. C., in three forms: Hieroglyphic, the language of the monuments; Demotic, the cursive character of the people; and Greek. It was the key that led Champollion to decipher hieroglyphic writing.

50. A Ptolemy.
51. A Queen robed as Isis. } Of Ptolemaic date.

Under the Ptolemies, Egyptian art was gradually modified by Greek influence; more freedom of action was given the statues, the reliefs are cut in or raised more boldly, but the forms are soft and feebly modelled. Photographs **L**, from Edfou, **M**, from Philae.

52. Relief of Pasht.
53. Relief of Isis. } Of Roman date.

From Denderah.

The Roman emperors still kept up the national religion, restoring and rebuilding the temples. The figures of the gods were cut upon the walls, the old traditions survived, but the work was feeble, lifeless. Egyptian religion and Egyptian art gave way to Christianity, which was proclaimed the national religion in 379 A. D.

54. Head of Isis.

From the Museum at Gizeh.

OF DATE INDETERMINATE ARE:—

55–58. Figures of a Bull, a Lion, a Ram, and Hieroglyphs, well executed.

From the Museum at Gizeh.

59. Head of Isis.

From the Vatican (?).

She wears for headdress the brooding vulture, emblem of maternity.

Nos. **2, 3, 4, 23, 48**, are the gift of Mr. Alexander Cochrane.

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Nos. **43** and **59** are lent by the Massachusetts Institute of Technology.

BIBLIOGRAPHY. For the general reader the most useful work on Egyptian art is *Egyptian Archæology*, by G. Maspero, as translated by Miss Amelia B. Edwards: New York & London, 1887. Other works are, *A History of Art in Ancient Egypt*, by Perrot and Chipiez, translated by Walter Armstrong: London, 1883; *The Manners and Customs of the Ancient Egyptians*, by Sir Gardner Wilkinson, 5 vols.: London, 1847.

For illustrations see *Description de l'Egypte*, published by order of Napoleon I., 894 plates: Paris, 1809–1830; *I Monumenti dell' Egitto e della Nubia*, by I. Rosellini, 394 plates: Pisa, 1832–1844; *Denkmäler aus Aegypten und Aethiopien*, by Richard Lepsius, about 900 plates: Berlin, 1849–1858; *Histoire de l'Art Egyptien d'après les Monuments*, by Prisse d'Avennes, 160 plates: Paris, 1871–1879. Objects in the Museum at Gizeh are illustrated by 40 photographic plates in the *Album du Musée de Boulaq*, by Auguste Mariette-Bey: Cairo, 1872. And for a few selected typical subjects see the admirable plates in the first volume of *Monuments de l'Art Antique*, by Olivier Rayet: Paris, 1884.

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PART II.

CHALDÆAN AND ASSYRIAN SCULPTURE

EGYPTIAN AND ASSYRIAN ROOM.

CHALDÆAN AND ASSYRIAN ART.

AFTER Egypt, the first country to feel the dawn of civilization was that which lay in the valleys of the Tigris and the Euphrates, the land known to the Greeks as Mesopotamia (that is, the country between the rivers), and comprising the kingdoms of Chaldæa and Assyria. Of these, CHALDÆA, which lay nearer the mouth of the rivers, was by far the more ancient, its early history, like that of Egypt, being buried in an antiquity of which neither records nor monuments survive. The oldest Chaldæan sculptures of importance discovered up to the present time date from about two thousand years before Christ; but these by no means represent the beginning of the art. It is not impossible that future excavations may bring to light monuments several centuries earlier. Chaldæa is a vast alluvial plain, rich in clay of a coarse, brittle kind, but absolutely lacking in either stone or good building timber. Its architectural style was therefore evolved from the requirements of pure brick construction, the brick being either baked or unbaked, as the case might be; and its sculptors were obliged to import the porphyry, diorite, and other stones in which they worked, from great distances, even from Egypt. Under these conditions it is surprising that sculpture should have flourished there as an original art; yet the few specimens now known, although primitive in character, show a clearly defined individuality, and not the imitation of Egyptian art which might be expected.

As the civilization of Chaldæa increased, it extended in a northerly direction to the hill-country in the upper

valleys of the rivers; and thus ASSYRIA was established, originally as a colony, afterwards as a powerful rival, of the mother-state. The dates of its colonization and independence are not known, but there are records of its *patesi*, or subject-kings, as far back as 1820 B. C. Disputes between the two countries apparently began about two hundred years later, and thenceforward the history of their relations was one of continual conquest and reconquest, until the destruction of Nineveh, capital of Assyria, in 607 B. C.

Assyria was more fertile in stone, but the best quality for building purposes was found at long distances from the centres; and while the Assyrian architects did not employ clay as exclusively as the Chaldæan, they used stone only for the foundations and outer facings of their buildings, and in the interior by way of decoration. But in no other country has the choice of material had so much influence upon the character and development of its sculpture. For this they used the soft, Oriental alabaster, or gypsum, which abounded in various parts of the country. Though the easiest of all durable materials to cut, this, from its very softness, imposed certain restrictions upon the sculptor, from which a harder, more compact stone would have left him free. Thus the sculptors of Assyria were led into a mannered, conventional method of treatment, that prevented their attaining the perfection of which their works show that they were capable. Having reached a certain facility of expression within the lines that it followed, their art displays none of the advance or decline which make the study of Greek or Egyptian sculpture especially interesting, but remained almost stationary through all the periods of which we have examples. Alabaster could be quarried only in slabs, and carved only as a flat surface. Details could be scratched upon it, but bold relief or cutting in the round was from the nature of the material impossible. Consequently low-relief became the principal, in fact almost the only, form of sculpture that was developed. Of the few Assyrian statues we possess, that of Assur-nazir-pal (No. 8) is perhaps the most important, and its inferiority to their relief-work is very striking.

Unfortunately there has been, as yet, comparatively little systematic investigation of the ruins of Mesopotamia, so that, while the country may be rich in the materials for a history of its arts, we at present know hardly more than the beginning and the end. The excavations of M. de Sarzec (1877–81) have revealed the condition of sculpture in southern Chaldæa at a period about two thousand years before our era. Those of Layard, Botta, Place, and others at Nineveh, Khorsabad (the palace of Sargon), and Nimroud, illustrate Assyrian sculpture during the last three centuries of its existence (B. C. 882–607). But of the ages that intervened, only a few isolated specimens have been brought to light. The casts in this room illustrate the characteristics of the examples that survive, and these will be described in connection with the individual numbers.

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A. CHALDÆAN.

1. Male Head, in the Louvre.

Of green diorite. Discovered by M. de Sarzec, vice-consul of France at Bassorah, during his excavation of the palace of Gudea at Tello, in southern Chaldæa, 1877–81. PUBLISHED: Heuzey, in De Sarzec's *Découvertes en Chaldée*, pl. XII, fig. 1; Perrot and Chipiez, Vol. II, pl. VII, 1; Mitchell, *History of Ancient Sculpture*, fig. 40; etc.

Within recent years our knowledge of the art of Chaldæa has been greatly extended by the excavations of M. de Sarzec on the site of the palace of Gudea, who was king of Chaldæa about 2000 B. C. A number of statues

and other objects were found in the ruins, — the oldest specimens of Chaldæan art thus far brought to light, — and among them one of the most interesting is this head. As will be seen, it marks a very early stage in the development of the art of sculpture; yet, though primitive in style, it is evidently the work of a sculptor who was trying to develop his art independently of foreign influences, as it bears no technical resemblance to Egyptian work, and, so far as is known, Egypt is the only country from which Chaldæa could have borrowed at that time. The head-dress is a cap of astrachan or some similar wool, with a thick border, probably turned up, which gives it somewhat the effect of a turban.

2. Seated Statue of an Architect, in the Louvre.

Of green diorite. Found during the same excavations as No. 1. PUBLISHED: Heuzey, in De Sarzec's, *Découvertes en Chaldée*, p. 136, pls. XVI–XIX, and XV, fig. 1; Mitchell, *History of Ancient Sculpture*, fig. 41; Perrot and Chipiez, French edition, fig. 286; English edition, Vol. II, fig. 96 (poorly drawn); etc.

This is one of ten statues discovered by M. de Sarzec in the excavations mentioned on page 25, and, combined with the head No. 1, gives us an idea of the treatment of the entire human figure at this early period of Chaldæan sculpture. The date, like that of the head, is about 2000 B. C. Together with its very primitive character the most noticeable and interesting quality of this figure is the extreme conscientiousness with which it is wrought. The material, diorite, is one of the hardest used in sculpture, and this fact explains the simple treatment of the drapery. The sculptor was not equal to depth or freedom in the carving of folds. Yet he did not shrink from labor. One shoulder and arm are left bare, and here he has given evidence of his appreciation of anatomy. The pains with which the details of the fingers and toes are represented are especially noteworthy. The person represented is Gudea himself, the king, in the capacity of architect. On his knees he holds the plan of a fortification, on which are an architect's scale or rule, not unlike those used today, and his *stylus* or drawing instrument.

It is an interesting fact that the attitude of the clasped hands is, in Chaldæan and Assyrian art, and in that part of the world to-day, the position of a servant awaiting his master's orders; and is explained in this instance by the fact that the statue was dedicated by the king to a Chaldæan divinity.

The inscription with which the figure is nearly covered records its consecration by Gudea to *Nin-Ghirson*, with a list of the offerings dedicated with it; then an invocation to that deity, also a long list of the other protecting divinities of Gudea, and an enumeration of the constructive works undertaken by him.

3. Boundary Stone, in the British Museum.

Of black basalt. Presented to the British Museum by Sir Arnold Kemball, in 1853. PUBLISHED: Perrot and Chipiez, *Chaldée et Assyrie*, p. 509, fig. 233; English edition, Vol. II, fig. 43; British Museum, *Guide to the Nimroud Central Saloon*, p. 57, No. 106; etc.

This stone was erected to record a sale of land, and dates from the reign of Merodach-idin-akhi, king of Chaldæa in the twelfth century B. C. It is therefore much later than the monuments previously described, and of a totally different style of art, in which the influence of Assyria predominates. The figure on the front is probably the king, represented in relief which is entirely Assyrian in character, as is also the type of face. On the upper part of the stone are various signs and emblems, some zodiacal, others relating to the contract. The three disks on the top are the sun, moon, and Venus. Below these, on the front, are three altars, — two of which are surmounted by horned caps, — a tortoise, a mace, and a cock. On the sides and back are other devices.

On the back of the stone is a long inscription, describing the conditions of the sale, and the boundaries of the land. Curses upon any one who should violate the contract are also expressed with great fulness of detail.

B. ASSYRIAN.

4. A Castle and Pavilion or Tent. Relief in the British Museum.

Of alabaster. Found during the excavations of Sir A. H. Layard in the ruins of the northwest palace at Nimroud, 1846. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. XXX; *Nineveh and its Remains*, Vol. I, p. 274.

This and the following numbers (to 12 inclusive) represent the oldest period of Assyrian sculpture illustrated in any European museum, though one or two examples of an earlier date have been discovered, which could not be removed because they were carved on the face of rocks. All the reliefs upon this wall are from the palace of Assur-nazir-pal, king of Assyria, B. C. 882–859, and served as decorations for the interior walls of the building. They relate exclusively to the deeds of that king, in war and peace.

The castle at the left of the design is especially interesting as showing the childish endeavor of the sculptor to represent both plan and perspective at the same time, — an impossibility with which the Assyrian artists struggled quite as much as the Egyptian. The circle represents the outer wall of the castle, and the projections from it the turrets, which of course are supposed to be on top, not outside, of the wall itself. More than this, the sculptor tries to show what is going on inside the building, which he divides into four compartments, with people in each engaged in occupations of either a domestic or sacrificial nature. In the lower left-hand corner the figures could not be crowded into the allotted space, hence the sculptor has not hesitated to allow one of them to project over the castle wall.

Adjoining the castle is a large pavilion or tent, richly decorated, in front of which three horses are eating or drinking at a trough. Above these a groom is cleaning a horse, apparently inside the tent, but as such an operation would hardly be performed there, this is probably an attempt at perspective, the groom and his horse

being supposed to stand between the other horses and the tent. At the door of the tent is a eunuch, distinguished by his size as the principal figure in the composition. An archer leads four captives to him. In the background, that is, above the others, are two hybrid monsters in charge of a keeper.

It may be noted here that Assyrian art knows but two types of head, — the bearded and the beardless. The latter is used to designate eunuchs. Excepting the goddess Istar, females are very rarely represented, and when draped are not distinguishable from the eunuchs, as will be seen by comparing this relief with that of Assur-bani-pal and his Queen, No. 16.

5. Chariot in Battle. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the ruins of the northwest palace at Nimroud. PUBLISHED: Layard, *Nineveh and its Remains*, Vol. I, p. 274; Mitchell, *History of Ancient Sculpture*, fig. 48.

This slab is a portion of a battle-scene, and represents one of the king's chief officers, a eunuch, scattering his opponents. Here again we see the sculptor's struggle with the question of perspective. Figures moving abreast in a row or column he can suggest, as in the case of the horses; and in one or two instances he has allowed the legs of one figure to cross those of another, but any more complicated problem of perspective he has avoided by placing the figures in the rear above the heads of those in the foreground. Thus one archer who is supposed to be stretched upon the ground, pierced by an arrow, has really the appearance of flying.

Another peculiarity of Assyrian art, as well as Egyptian, is illustrated in this relief, namely, the practice of indicating the relative importance of the figures by their size. The eunuch and his charioteer, being on the Assyrian side, are represented as much larger than their enemies.

This, like the preceding, is from the palace of Assur-nazir-pal, who was king of Assyria, B. C. 882–859.

6. King besieging a City. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the ruins of the northwest palace, Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. XVII; *Nineveh and its Remains*, Vol. I, p. 120; Perrot and Chipiez, French, fig. 213, English, Vol. II, fig. 23.

This represents the king of Assyria attacking a fortified city with a battering-ram. The ram has just struck the walls and dislodged some of the stones, which are seen falling from the breach. The sculptor has found it difficult to bring the warriors into proper scale and relation with the turrets which they occupy, and, as in the other reliefs, the king and his officers are much larger than their enemies; yet in spite of the childish qualities of the art, this is a relic of great value to the student of Assyrian civilization, because of what it teaches regarding the military architecture and engineering of the Assyrians. It shows us the representation of a fortified entrance to a town or citadel, with its system of flanking towers; and also of the construction and operation of a battering-ram. The castellated walls and the location of the doors and windows are indicated faithfully, though not by a master hand. The battering-ram is mounted on large wheels, and, in addition to the ram itself, has two turrets for archers. Its sides are well protected by shields of wicker-work.

The group of the king and his companions illustrates in a characteristic manner the avoidance of the nude which distinguishes Assyrian from either Egyptian or Greek sculpture. Nudity was opposed to the taste of the Assyrians, as of all other Oriental races, and therefore their male figures are heavily draped in long, fringed robes. Yet even in these but few details are indicated. The disposition of folds, or the real art of drapery, their sculptors apparently did not attempt, for although almost every thread in the fringe is conscientiously drawn, the garment itself is always a solid block, suggesting neither the anatomy nor the movement of the figure it covers.

From the palace of Assur-nazir-pal, 882–859 B. C.

7. Figures kneeling before the Sacred Tree. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the ruins of the northwest palace at Nineveh. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. VII A.

Two winged, and therefore mythological, figures are kneeling before a tree of a peculiarly schematic and conventional character, which occurs frequently in Assyrian art, and always in subjects which are evidently of a religious nature, whence it is known as the "sacred tree." In the treatment of the foliage we see the Assyrian form of the "palmetto" or "honeysuckle" design, which the Greeks adopted and developed into one of their most characteristic decorative motives. From the palace of Assur-nazir-pal, 882–859 B. C.

8. Assur-nazir-pal. Statue in the British Museum.

Of alabaster. Discovered, 1850, during the excavations of Sir A. H. Layard, in one of the temples at Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, second series, pl. LII; *Discoveries at Nineveh and Babylon*, p. 361; Perrot and Chipiez, French, fig. 250; English, Vol. II, fig. 60; etc.

This is one of the very few Assyrian statues that have come down to us, and it serves as an excellent illustration of what was remarked above, on page 24, regarding the effect of material upon the development of Assyrian sculpture. Alabaster, of which this statue and the reliefs about it were made, is capable of only the most superficial treatment, owing to its softness and tendency to flake. Therefore it did not permit the sculptors to give the slightest freedom of action to the arms or legs of their statues; and the result of attempting to make a figure in the round under such conditions is shown in the solid, blocky character of this statue, which displays hardly the faintest indication of feeling for the statuary art, as distinguished from that of relief. The head is treated in the conventional relief method; and, except for the minute tracing of the fringe, there is no suggestion of stuff in the long, smoothly finished garment, and no thought of the anatomy of the figure. Moreover, the struggle for something better and

EGYPTIAN AND ASSYRIAN ROOM.

CHALDÆAN AND ASSYRIAN ART.

AFTER Egypt, the first country to feel the dawn of civilization was that which lay in the valleys of the Tigris and the Euphrates, the land known to the Greeks as Mesopotamia (that is, the country between the rivers), and comprising the kingdoms of Chaldæa and Assyria. Of these, CHALDÆA, which lay nearer the mouth of the rivers, was by far the more ancient, its early history, like that of Egypt, being buried in an antiquity of which neither records nor monuments survive. The oldest Chaldæan sculptures of importance discovered up to the present time date from about two thousand years before Christ; but these by no means represent the beginning of the art. It is not impossible that future excavations may bring to light monuments several centuries earlier. Chaldæa is a vast alluvial plain, rich in clay of a coarse, brittle kind, but absolutely lacking in either stone or good building timber. Its architectural style was therefore evolved from the requirements of pure brick construction, the brick being either baked or unbaked, as the case might be; and its sculptors were obliged to import the porphyry, diorite, and other stones in which they worked, from great distances, even from Egypt. Under these conditions it is surprising that sculpture should have flourished there as an original art; yet the few specimens now known, although primitive in character, show a clearly defined individuality, and not the imitation of Egyptian art which might be expected.

As the civilization of Chaldæa increased, it extended in a northerly direction to the hill-country in the upper

indicative of service. Behind these are two harpers, to celebrate the king's prowess. At the feet of the king lies one of his victims; and here, as in the preceding relief, the superiority of the representation of the lion over that of the human beings is strikingly illustrated.

12. Lion Hunt. Relief in the British Museum. (Cast on the screen opposite.)

Of alabaster. Discovered, 1847, during the excavations of Sir A. H. Layard in the northwest palace, Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. XXXI; *Nineveh and its Remains*, Vol. II, p. 66.

The king, in his chariot, is taking aim at a lion, not shown on this slab, while another, pierced by three death-dealing arrows, is clutching the ground in a frenzy of pain. This animal is worthy of especial notice, because it is one of the most powerful representations of the lion that Assyria has left us, and shows the art of which her sculptors were capable when they were in sympathy with their subject.

This is an excellent specimen for the study of the details of Assyrian dress, trappings, harness and weapons, being remarkably well-preserved. Like the preceding, it is from the palace of Assur-nazir-pal, and its date is 882–859 B. C.

13. Obelisk of Shalmaneser II., in the British Museum.

Of black marble. Discovered, 1846, during the excavations of Sir A. H. Layard, at Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pls. LIV–LVI; *Nineveh and its Remains*, Vol. I, pp. 281 fol. British Museum, *Guide to the Nimroud Central Saloon*, p. 26, No. 98; etc.

This obelisk is one of the most valuable and important records of Assyrian history that survive. It was erected by Shalmaneser II, son of Assur-nazir-pal (859–825 B. C.), and belongs therefore to the generation following that of the reliefs just described. The inscriptions, which cover the entire monument, excepting the space occupied by the reliefs, contain the annals of the king from the time of his

accession to the thirty-first year of his reign. The reliefs, which are in five series, each encircling the monument, commemorate the payment of tribute by five nations whom he had conquered. As a minute description of both reliefs and inscriptions is published in the British Museum Guide, cited above, which may be consulted in the Museum library, only an outline will be given here. Each subject begins on the side of the obelisk which faces the entrance hall, and continues to the right. We will therefore start at the top, indicating the series by numbers, and the four sides by the letters *a b c d*: —

1. Tribute of Sua, king of the Kirzanians, a nation dwelling northwest of Assyria. (*a*) The ambassador of the Kirzanians at the feet of the king of Assyria. Assyrian officers in attendance. (*b*) Assyrian officers escorting a Kirzanian who brings a richly caparisoned horse. (*c*) A tribute of camels. (*d*) Tribute-bearers bringing staves, vessels of copper, and a tray containing ingots of gold, silver, and lead.

2. Tribute of Jehu, king of Israel. (*a*) The Jewish ambassador prostrate before the king. Assyrian officers in attendance. (*b*) Jews bringing tribute in bags. (*c*) Jews bringing golden vases and staves. (*d*) Jews bringing copper and golden vessels, and a tray of ingots.

3. Tribute of the Musri, a nation living probably east of Assyria. (*a*) Camels. (*b*) A bull, followed by a rhinoceros, evidently reproduced from description, not copied from nature, and an antelope. (*c*) Tribute-bearers bringing an elephant and three monkeys. (*d*) Keepers leading two large apes.

4. Tribute of the king of the Shuhites, a Babylonian tribe. (*a*) A forest of palms, in which are two lions, one of whom is attacking a stag. (*b*) A tribute of rugs and stuffs, borne by four men. (*c*) Five men bringing golden vessels, bags or sacks, two elephant's tusks, and a bundle of staves. (*d*) Four men bringing objects similar to the last described.

5. Tribute of Karparunda, king of the Patinians, who lived probably to the west of Assyria. (*a*) Five tribute-bearers. From the attitude of his hands, the first is

supposed to bring rings, or jewelry. (Similar figures in 2 *b* and 5 *b*.) The others carry objects similar to those already described in the foregoing. (*b*) Two Assyrian officers escorting three tribute-bearers. (*c*) Five tribute-bearers bringing vessels of metal, and heavy bags. (*d*) Four tribute-bearers, similar to the others. It will be noticed that the tribute of this nation, as represented, consisted exclusively of precious materials.

The titles given to himself by the king in this inscription are characteristic: — "Shalmaneser . . . the king of multitudes of men, the prince, priest of Assur, the strong king, king of the whole four regions, sun of multitudes of men, he who has completely incorporated the lands,"[1] etc.

14. Fragment of a Threshold, in the British Museum.

Of gypsum. Discovered, 1850, during the excavations of Sir A. H. Layard, in the palace of Sennacherib at Kouyunjik (Nineveh). PUBLISHED: Layard, *Monuments of Nineveh*, second series, pl. LVI; *Discoveries at Nineveh and Babylon*, p. 442; Perrot and Chipiez, French, fig. 131; English, Vol. I, fig. 131; etc.

This is one of a number of carved thresholds discovered by Layard during his excavations on the site of Nineveh, and it is a beautiful specimen of the degree of refinement to which the Assyrians carried the art of decoration, as well as of their marvellous comprehension of the principles of design in ornament. The motives employed here are the field daisy and the lotos, the latter borrowed from Egypt. Although the Egyptians had treated their favorite flower in a thousand different ways, yet the Assyrians succeeded in giving it an individuality of their own, which is beautifully exemplified in the square panels of this threshold. The basis of the design is a combination of lotos buds and blossoms, with a field daisy for the centre; and the pattern evolved from these simple motives is both exquisite and masterly. Not less graceful is the border, the theme of which is also the lotos. With reference to this MM. Perrot and Chipiez

[1] British Museum, *Guide to the Nimroud Central Saloon*, 1886, p. 37.

say that "if the Assyrians did borrow this motive from Egypt, they perfected it. It was they who gave it its definitive form, the form which Greece did not disdain to copy, and which she reproduced *ad infinitum*. In the Egyptian frieze buds and flowers are disjointed; their isolation bothers the eye and disturbs the mind. In the Assyrian border they are all attached to a single stem describing a wavy line, the regular curves of which are not ungraceful."

There is another interest attached to this relief, from the fact that it was carved in imitation of a floor-rug, as its shape and the position it occupied indicate. From the earliest ages to the present, that district of Asia of which Mesopotamia is a part has been noted for its production of beautiful textiles; and a comparison of this threshold — which dates from the seventh century before Christ — with any modern Persian rug will show how little the character of their designs has been affected by time. In fact, on some of the thresholds the patterns are identical with those woven by the Persians of the present century.

15. Sacrifice on the return from the Lion Hunt.

Relief in the British Museum.

Of limestone. Discovered in the ruins of the palace of Assur-bani-pal at Kouyunjik (Nineveh). Presented to the British Museum by Sir Arnold Kemball, 1853. PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. LVII, 1.

This and the following reliefs are from the palace of Assur-bani-pal, — better known under the Greek corruption of his name, Sardanapalus, — and show what Assyrian art was at the time when its existence was suddenly cut off by the destruction of Nineveh, and the downfall of the Assyrian dominion (B. C. 607). Sardanapalus ascended the throne in 668 B. C., and reigned until about the year 620. The interval between his death and the end of the empire was filled by men of whom little or nothing is known, consequently his was the last reign of importance. It is noteworthy that in his palace we find, for the first time, limestone used instead of alabaster

for the sculptural decorations. Had the sculptors chosen this earlier, their art would probably have developed to a much higher plane than it did, as limestone is of firmer texture, and would have been much better suited to their work.

This relief is the concluding number of a series representing a royal hunt. The king having returned offers sacrifice before an altar. In one hand he holds his bow and two arrows, while with the other he pours a libation from a bowl. At his feet lie four of his victims, and at the left attendants, preceded by two harpists, are bringing in another. Behind the king are other attendants, two leading the royal horses, richly caparisoned.

It will be noticed that in the human figures the rigid, conventional types of the earlier works are maintained. The sculptors still recognize but two types — the bearded man and the eunuch; and, except for a greater refinement, gained at the expense of the rugged quality of the older reliefs, their art displays no progress. The horses, however, are drawn with much more spirit than those of the earlier sculptors, as will be seen by comparison with No. 12, which hangs below this.

16. Assur-bani-pal and his Queen. Relief in the British Museum.

Of limestone. Discovered, 1853–56, by Rassam and others, in the ruins of the palace of Assur-bani-pal at Kouyunjik (Nineveh). PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. LVII, 2; Perrot and Chipiez, French, figs. 27, 28; English, Vol. I, figs. 27, 28; etc.

For the date and history of this relief, see the beginning of the description of No. 15, above.

For two reasons this is one of the most interesting of all Assyrian sculptures; first, because in subject it more nearly approaches merriment than any other; and second, because it contains the only figure of a woman, as distinguished from a goddess, which Assyrian art has left us. It has often been remarked that Assyrian art never smiles. The conventional expression of its faces is serious, and so are its themes, as a rule. Here, however, though the faces are as smileless as ever, the subject itself is decid-

edly convivial. The king and one of his queens sit in a bower of grape-vines, a table spread between them, and a wine-cup at the lips of each. The bower is in a grove, the charm of which is emphasized by the presence of birds, and to heighten the natural effect, one of these is represented flying at a grasshopper, almost as large as himself, which has alighted on one of the palms. The true spirit of *genre* work is thus naïvely expressed. Behind the king and queen stand eunuchs waving fly-brushes. Others approach from the left, bringing viands, and followed by a harpist. The royal pleasure is increased by the spectacle of the head of a captured enemy, the king of the Elamites, suspended from a tree.

This relief gives valuable testimony as to the luxury of the Assyrians, and the details of their furniture, costumes, and utensils.

17. King hunting Lions. Relief in the British Museum.

Of limestone. Discovered, 1853–56, by Rassam and others, in the ruins of the palace of Assur-bani-pal at Kouyunjik (Nineveh). PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. L *bis*, I.

For the date and history of this relief, see the beginning of the description of No. 15, on page 37.

The king is mounted and leading a reserve horse. Both horses are attacked by lions, one of whom has been hit by three arrows. It will be noticed that the lions are represented as rearing, with hind feet firmly planted on the ground, and endeavoring to pull down their prey. This has been proved to be the real method of attack by the lion, although in modern art he is often represented as leaping upon his victim.

This relief was selected to offer a comparison between the representation of lions and horses in the time of Sardanapalus and those of an earlier period (for example, Nos. 10 and 12); and also as a study of costume and trappings.

18. Fragment from a Hunt of Wild Asses. Relief in the British Museum.

Of limestone. Discovered, 1853–56, by Rassam and others, in the ruins of the palace of Assur-bani-pal, at Kouyunjik (Nineveh). PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. LIII.

For the date and history, see the beginning of the description of No. 15, on page 37.

This is a portion of a spirited composition, illustrating a favorite pastime of the Assyrian monarchs. The figure to the right is the king, who is followed by two mounted attendants, one of whom is leading an extra horse.

19. Wounded Lioness. Relief in the British Museum.

Of limestone. Discovered, 1853–56, by Rassam and others, in the ruins of the palace of Assur-bani-pal at Kouyunjik (Nineveh). PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. LV, 2. Perrot and Chipiez, French, fig. 270; English, Vol. II, fig. 80.

The Wounded Lioness is generally regarded as the masterpiece of Assyrian sculpture, partly, no doubt, because the sentiment and realism are strongly in sympathy with modern art. One of the three arrows by which she has been struck has pierced the spinal column near its base, thus paralyzing her hind legs, and she drags herself helplessly along, roaring with agony. Without question, the treatment of the subject is masterly, both for the simplicity and the ease with which it is expressed, and for its wonderful sympathy with nature. Yet there is, in the conception, a pathetic quality indicative of a decadent epoch. This is not found in the earlier representations of lions, which, although they are drawn in a more conventional style, are conceived with a sense of greater dignity, and greater power.

For the date and history of this relief, see the beginning of the description of No. 15, on page 37.

20–23. Four Lion Weights.

The originals of these are of bronze. The largest (figured in Perrot and Chipiez, pl. XI) is from Khorsabad, near Nineveh, and is now in the Louvre; the others are from Nimroud, and are now in the British Museum.

For a description of the system of these weights, and their value, see Norris, *On the Assyrian and Babylonian Weights*, in the *Journal of the Asiatic Society*, Vol. XVI, p. 215.

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PREFACE.

THE Museum of Fine Arts was incorporated by an act of the Massachusetts Legislature in February, 1870. Its cradle was the Boston Athenæum, the trustees of which generously gave it a portion of their valuable space during the first six years of its existence. On July 3, 1876, the first section of the present building was opened, and the life of the Museum as an independent institution begun. Its collection of casts at that time consisted of twenty-five loaned by the Athenæum, a larger number purchased with the proceeds of a sale of pictures bequeathed by Charles Sumner, and a few gifts. The first catalogue contained 117 numbers from Greek and Roman subjects, and the amount of floor-space devoted to casts of all epochs was 3,448 square feet, divided among four rooms. Three years later the liberality of the friends of the Museum enabled the Trustees to complete a second instalment of the building, thus finishing the façade on Copley Square. By this enlargement the classical department was nearly doubled, the floor-space given to casts and originals in that department amounting to about 6,500 square feet. The collection of casts was increased in proportion, and additions were subsequently made to it from time to time until the rooms became too crowded to admit more objects. The "Catalogue of Casts from Greek and

Roman Sculpture," issued in 1887, contained 414 numbers, and the objects therein described occupied all the available space at that time, while more than a hundred casts of small figures were stored in the basement. Every other department of the Museum being equally embarrassed for want of room the Trustees, early in 1888, issued an appeal for money to enlarge the building, and also for other purposes. In response to this over $250,000 was subscribed, with which the building was increased to nearly double its size, and many other improvements were made possible. By this extension the department of classical art gained 7,685 square feet, so that it now occupies 14,130; and a generous appropriation from the fund being made for the purchase of casts, the collection was strengthened in many parts where it had been weak before, as for example its illustration of the Parthenon. Nearly 800 casts are described in this part of the present catalogue; and this rapid growth, which has been shared by all departments, has an especial significance when it is remembered that up to the present time the Museum has been entirely supported by the generosity of the public, the only gift it has ever received from state or city being the land on which it stands.

The enlargement of the Museum has made it possible to arrange the casts in this department so that, in passing from room to room, the visitor may easily trace the various phases in the development and decline of classical sculpture. Conditions of light and space prevent an absolute adherence to the chronological order, but the few exceptions which are of importance are noted in italics at their proper places in the following pages.

As in the former catalogue, the notes in small type

following the titles are intended for students and others who may wish to use the book as a manual. Especial care has been given to the statements of restorations, because casts as a rule offer no means of distinguishing the new parts from the old, and this is frequently a matter of great importance. The references to publications are generally limited to the best illustrations of the objects described and the most important essays upon them. Most of the books referred to will be found in the library of the Museum.

With few exceptions the Greek names of deities and heroes are given, in preference to their Roman synonyms. For the convenience of those familiar only with the latter, the following table is appended: —

Greek.	Roman.	Greek.	Roman.
Aias	Ajax	Hades	Pluto
Aphrodite	Venus	Hephaistos	Vulcan
Ares	Mars	Hera	Juno
Artemis	Diana	Herakles	Hercules
Asklepios	Æsculapius	Hermes	Mercury
Athena	Minerva	Hestia	Vesta
Demeter	Ceres	Kora	Proserpine
Dionysos	Bacchus	Nikė	Victoria
Eirene	Pax	Odysseus	Ulysses
Eos	Aurora	Persephone	Proserpine
Eros	Amor (Cupid)	Polydeukes	Pollux
Gaia, Ge	Tellus (the Earth)	Poseidon	Neptune
		Zeus	Jupiter

The following-named works on Greek and Roman sculpture are recommended to those who wish to gain a general knowledge of the subject. The list is arranged alphabetically: —

Baumeister, A. Denkmäler des klassischen Alterthums, 3 vols. Munich and Leipzig, 1885–1888.

BEULÉ, M. L'Art grec avant Périclès.

BRUNN, H. Geschichte der griechischen Künstler, 2 vols. Braunschweig and Stuttgart, 1853–1859. Reprinted, 1889.

COLLIGNON, MAX. Manuel d'archéologie grecque. Paris, 1882.

——— The same, translated by Prof. John H. Wright. New York, 1886.

FRIEDERICHS, K. Bausteine zur Geschichte der griechisch-römischen Plastik. New edition by Paul Wolters, printed as the official catalogue of the collection of casts of the Berlin Museum. Berlin, 1885.

LÜBKE, W. History of Art, vol. I. Translated from the German by Clarence Cook. New York, 1878.

MITCHELL, LUCY M. A History of Ancient Sculpture. New York, 1883. This book is especially recommended for the amount of information it contains.

MÜLLER, K. O. Handbuch der Archäologie, 3d edition, by Welcker. Stuttgart, 1878.

——— Ancient Art and its Remains. A translation of the above, by John Leitch. London, 1852.

MURRAY, A. S. A History of Greek Sculpture, 2d edition, 2 vols. London, 1890.

OVERBECK, J. VON. Geschichte der griechischen Plastik, 3d edition, 2 vols. Leipzig, 1881–82.

PARIS, PIERRE. Manuel de la Sculpture Antique. Paris, 1889.

——— The same, edited and augmented by Jane E. Harrison. London and Philadelphia, 1890.

PERRY, W. C. Greek and Roman Sculpture. London, 1882.

REBER, FRANZ. History of Ancient Art. Translated and augmented by J. T. Clarke. New York, 1882.

The periodicals named below are in the Library of the Museum, for the use of those who may wish to consult them: —

BOSTON. American Journal of Archæology.
LONDON. Journal of Hellenic Studies.
——— The Portfolio.
PARIS. Gazette des Beaux Arts.
——— L'Art.
——— Gazette Archéologique.
BERLIN. Jahrbuch des deutschen archäologischen Instituts.
——— Jahrbuch der preussischen Kunstsammlungen.
——— Antike Denkmäler.
——— Repertorium für Kunstwissenschaft.
LEIPZIG. Zeitschrift für bildende Kunst.
ROME. Bulletino della Commissione Archeologica Municipale.
——— Mittheilungen des deutschen archäologischen Instituts, römische Abtheilung.
ATHENS. Mittheilungen des deutschen archäologischen Instituts, athenische Abtheilung.
——— Bulletin de Correspondance Hellénique.
——— Ἐφημερὶς Ἀρχαιολογική.

BOSTON, *April*, 1891.

PART III.

GREEK AND ROMAN SCULPTURE

FIRST, OR ARCHAIC, GREEK ROOM.

ALTHOUGH the objects in this room are less attractive than those in the rooms that follow, they possess an interest for students of art which is not shared by the primitive works of any other people. These are the beginnings of European art, the ancestors in a direct line of the art of our own time. It was the Greeks who, taking what little help they could find outside to start with, but guided solely by their own instinct, evolved the forms and principles which have always remained the highest standard of artistic beauty. Therefore every fragment of their earliest and rudest works has a special value in emphasizing their greatness by showing from what an humble origin it rose, and also as a link in the chain of their marvellous development.

Of their innate sense of beauty and their natural instinct for art they were first made conscious, while still in a primitive state of civilization, by contact with the older nations of the East. This contact was brought about largely through the instrumentality of the Phœnicians, who were from the earliest times the great traders of the Mediterranean, and carried such of the wares of Egypt, Assyria, and their own nation, as could be transported in vessels of limited size and capacity, along both shores of the sea even to its western end, scattering the seeds of civilization as they passed. Among the Greeks these seeds fell in good soil. The rich designs of the Oriental stuffs, utensils, and weapons were full of inspiration and suggestiveness to them, and in the shapes of the little idols and other figures that were brought to them they saw the possibilities of the art of sculpture, which they had previously apparently carried no further than the rude fashioning of a tree or block into the symbol of a divinity.

But while the Phœnicians may have been the principal instrument of making them acquainted with the arts of the East, they were by no means the only one. The Greeks themselves were traders as well as artists by nature, and gave evidence of their commercial enterprise at an early period, by the establishment of their colony of Naukratis upon the Delta of the Nile. There can be little question now that this city was itself a most important factor in introducing the arts of Egypt to the people of the Ægean. As to Asiatic influence, this was transmitted partly by sea, but partly also over the great inland highway which led from Assyria up through the Phrygian country, and reached its western terminus in the Ionic cities, Ephesos and Miletos, on the coast of Asia Minor.

The early vases in the Room of the Classical Antiquities, and some of the sculptures in this room, to which attention will be called as we reach them, show how dependent upon the Orient the first Greek artists were for their forms and decorations; yet even in their most primitive works it is interesting to notice their consciousness of the insufficiency of what was borrowed, and an endeavor to give it something of their own individuality. In their first attempts at the nude figure, for example, they borrowed the scheme from Egypt. (See Nos. 20–22.) But they did not copy blindly. They realized that the faces of the Egyptian statues lacked vitality, and to remedy this they tried to give their own a smile. This was the best they knew how to do at the time. Then came the gradual separation of the arms from the sides, a more truthful representation of the muscles, and so on, step by step, always upward. Of every archaic Greek work the most striking quality is the evidence of a constant struggle for something better. There is never a trace of carelessness, or of even a momentary relaxation of the effort, first to get at the truth of the human figure, then to express an idea through that. Thus in less than two hundred years their art advanced from the most primitive statues in this room to the sublime creations of the Parthenon.

The student will find it interesting to trace the characteristics of the two main groups of schools which, in grad-

ually converging lines, carried their art to Athens. These were the Ionic and the Doric, the former seated mainly among the islands of the western coast of Asia Minor, and the latter in Crete, Ægina and the Peloponnesos. The Ionic schools showed from the first a strong tendency for draped figures and low relief; the Doric cultivated the nude, and sculpture in the round. The great period of Greek sculpture began when the influences of the two met in Athens, each in an advanced stage of development.

1. The Lions over the Gate of Mykenæ.

Of a fine, smooth, greenish gray limestone, probably from quarries in the neighborhood. Still in their original position. The heads were affixed, possibly of metal. PUBLISHED: *Archäologische Zeitung*, 1865, pl. CXCIII; Schliemann's *Mycenæ*, p. 32 ff, and pl. III; etc. For the analogy with Phrygian art, see W. M. Ramsay in the *Journal of Hellenic Studies*, Vol. III, pp. 19 and 256, and pl. XVII; Vol. IX, p. 350 ff.

The Gate of the Lions is the oldest monument of the art of sculpture in Greece. The photograph which hangs at the side of this cast shows the position that the relief occupied with reference to its surroundings. The city wall was constructed of large oblong blocks of *breccia*, laid in courses. Over the gateway shown in the photograph, which was the principal entrance to the city, a triangular opening was left, to lighten the weight upon the lintel, — a huge block, 15 ft. long by 8 ft. broad, — and in this opening the slab decorated with the relief of the lions was inserted.

Mykenæ was the most prominent of the prehistoric cities of Greece. It was the seat of a rich and powerful dynasty, as we learn from Homer and the dramatists, but had already lost its preëminence at the opening of the historical epoch, when its importance was gradually superseded by that of the neighboring city of Argos. It was therefore undoubtedly at the period of its greatness, that is, some time during the prehistoric epoch, that its famous walls and gate were built, and presumably the relief of the Lions was contemporary with these. Such being the case, this monument does not represent Greek sculpture

properly so-called, the earliest extant examples of which it antedates by a considerable period. Its date has been variously estimated, some writers placing it much earlier than the year 1000 B. C., others as late as the eighth century. In the light of present knowledge there is more reason for accepting the earlier of these dates, but even of the later we have nothing to show that the Greek sculptors, if there were any at the time, were sufficiently advanced to execute a work like this, and we must therefore suppose that the relief itself, like its type, was of Asiatic origin. It was probably the work of Asiatic sculptors employed at Mykenæ. From just what district of Asia Minor it was derived was a matter of conjecture until 1881, when Prof. W. M. Ramsay discovered in Phrygia a rock-cut tomb bearing a device of quite the same type.[1] This discovery was of great importance, supporting, by monumental evidence, the Greek tradition that the early kings of Mykenæ were of Phrygian origin. The great divinity of Phrygia was the goddess known to the Greeks as Rhea, or Kybele, and the lion was her sacred animal. This may explain the fact that lions were chosen to guard the city, as they guarded the tombs of Phrygia.

2, 2 A. Decorations from the so-called Treasury of Atreus, Mykenæ, in the British Museum.

Of limestone. Carried to England by Lord Elgin. PUBLISHED: *Antiquities of Athens*, Vol. V (Supplement), pl. XXX, 9, 10; Murray, *History of Greek Sculpture*, I, figs. 3, 4.

These, like the Lions, belong to the prehistoric period. They are unmistakably Oriental in character, and formed a part of the decorations of the "Treasury of Atreus," which is a large, dome-shaped tomb, built into the side of a hill, a short distance outside the Gate of the Lions.

3. Fragment from the "Treasury of Minyas," at Orchomenos.

Of greenish limestone. Discovered by Schliemann, 1881. Still in the interior of the Treasury. PUBLISHED: Schliemann, in the *Journal of Hellenic Studies*, II, p. 112, pls. XII, XIII; etc.

[1] See Perrot and Chipiez, *Histoire de l'Art*, V, p. 111, fig. 64.

This is a portion of the decoration of the ceiling of the so-called Treasury of Minyas, another of the famous prehistoric relics in Greece, also built as a tomb. The pattern is not only strongly Egyptian in character, but almost an exact copy of some of those found on the ceilings of Egyptian tombs.

4. Bronze Relief, in the Museum at Olympia.

Discovered during the German excavations, November 12, 1877, in front of the southwest corner of the temple of Zeus. PUBLISHED: *Ausgrabungen zu Olympia*, III, pl. XXIII; E. Curtius, *Das archaische Bronzerelief aus Olympia*, Berlin, 1879; Bötticher, *Olympia*, p. 181, fig. 34; etc.

This relief brings us to the commencement of Greek sculpture properly so-called, and illustrates the art when it was almost wholly under the influence of the Orient as regards forms and modes of representation, but was already using these for the expression of its own ideas. The decoration is in four bands. In the upper are three eagles, in the second two griffins. The griffin is a distinctively Oriental conception, — an animal made up of an eagle and a lion. It originated in Egypt, but spread throughout the East, and this type of it came from Assyria, probably by way of Phoenicia. In the third row the Greek element is displayed. This represents Herakles attacking the Kentaurs, one of the earliest of their myths which the Greeks attempted to illustrate. There is space for only one Kentaur, and he is represented in the most primitive type, — the entire figure of a man joined to the body of a horse. In later sculpture (cf. the Olympian group in the next room) the human part extended only to the waist. Comparison with other archaic figures shows that the artist intended to represent Herakles not as kneeling, but running. The last and largest band is occupied by the so-called "Persian Artemis." This group is almost purely Assyrian (compare with one in Layard's *Monuments*, 1st series, pl. XLIV, fig. 3), and only the figure of the goddess betrays the Greek hand.

The relief is of thin hammered bronze, with details incised. It probably decorated one of the four sides of a

stand used in sacrifices, and dates from the latter part of the seventh century B. C.

5. Nikê (Victory), from Delos, in the National Museum, Athens.

Of Parian marble. Discovered by M. Th. Homolle, during excavations in Delos, the figure in 1879, the inscription in two parts, 1880, 1881. First exhibited in a small museum on the neighboring island of Mykonos, whence it was removed to Athens, 1886. PUBLISHED: *Bulletin de Correspondance Hellénique*, III, 1879, pls. VII, VIII; Pierre Paris, *La Sculpture Antique*, fig. 69 (English edition, fig. 76); etc. For the inscription, see Homolle, in the *Bulletin de Corr. Hell.*, V, 1881, p. 272; VII, 1883; J. Six, in the *Mittheilungen des Instituts* (Athenische), 1888, p. 142.

The inscription on the plinth, or base, of this statue gives it an especial value by identifying it as the work of Mikkiades and his son Archermos, two of the earliest sculptors mentioned in classical literature. (See Pliny, N. H., XXXVI, 11.) Their probable date is the close of the seventh century B. C., and their home the island of Chios, which occupied a prominent position in the first stages of the development of Greek sculpture.

This statue illustrates in a most interesting manner the boldness and individuality of those primitive artists. It is unquestionably one of the first attempts of the Greeks at sculpture in stone, done at a period when they had only Egypt and Assyria to look to for models. Yet, combined with the Oriental influence — which would be more apparent were the wings not lost — there is a daring endeavor to break through the conventionalities of Oriental art. Egyptian and Assyrian figures are characterized by their impassiveness; neither country has left a statue that is lively either in expression or in action. Mikkiades and his son, however, with the true conception of the goddess of Victory, have tried to give her a lively countenance, and to represent her in full motion, probably as flying, since the kneeling attitude is the archaic scheme for indicating active movement, and the drapery probably reached below the feet, so as to support the figure and leave them free. So far as we know, this is the first example in which such a motive was ever attempted in sculpture, and it

shows the Greek genius struggling to assert itself long before it had gained command over its material.

6. Monument of Kitylos and Dermys, in the National Museum, Athens.

Of yellowish brown tufa. Found at Tanagra, Bœotia. There are no restorations. PUBLISHED: *Mittheilungen des Instituts in Athen*, III, 1878, pl. XIV, p. 309; *Gazette archéologique*, 1878, pl. XXIX, p. 160; Wolters' Friederichs, No. 44; etc.

This is a gravestone, erected, as the inscription at the base informs us, by Amphalkes to the memory of Kitylos and Dermys, evidently two youths of Tanagra. The soft material has suffered much from exposure, and the surface is badly worn, yet we can see that the work is a primitive attempt to compose a group, by putting together two figures of the early athlete type, like Nos. 20–22. They stand chest to chest and leg to leg, the outside arm of each hanging rigidly at the side. The difficulty of the inside arms the sculptor has tried to overcome by placing that of each around the shoulder of his companion, so that it is visible on the outside; and that there may be no doubt which youth is represented, each figure has its name inscribed at its side.

This is probably the work of a local sculptor who was under the influence of the Doric school. Its date is probably the first half of the sixth century B. C.

7. Male Figure carrying a Bull. Statue in the Akropolis Museum, Athens.

Of bluish marble, probably from the quarries of Mt. Hymettos. Found on the southeast part of the Akropolis; the upper portion, 1864; the lower, 1865. There are no restorations. PUBLISHED: *Les Musées d'Athènes*, pl. XI; Fr. Winter, in the *Mittheilungen des Instituts* (Athenische), XIII, 1888, p. 113; etc.

Until recently this statue was variously interpreted as Apollo Nomios (guardian of flocks), or Hermes Moskophoros (the bull-bearer). Its real significance was explained by the discovery, in 1887, of its base, which contains a fragment of the right foot and an inscription stating that it was the dedicatory offering of one Kombos,

the son of Palos (Κόμβος ἀνέθεκεν ὁ Πάλου). Neither divinity nor city is named in the inscription; hence, as it was found upon the Akropolis, we may presume that the dedication was to Athena, and that Kombos was an Athenian, represented as bringing a bull-calf to sacrifice.

On account of its marked dissimilarity to other known Attic sculptures, this figure was formerly thought to have originated outside of Athens, and to have been possibly the offering of a colony or another state; but as the material is now believed to have been quarried on the slopes of Mt. Hymettos, and as the inscription is in Attic letters, there is good reason to believe that the work itself is Athenian, and that it illustrates the character of Athenian sculpture in the early part of the sixth century B. C., before the influence of the Ionic schools affected it.

Until within a few years this statue was the sole example of its period and school, but the excavations on the Akropolis in 1882–85 brought to light other fragments of a kindred style, which showed that, until it came in contact with the island, or Ionic, schools, Attic sculpture, however primitive, was rugged and vigorous in its tendencies, with the characteristics of Doric art (compare the Metopes from Selinus, Nos. 27, 28), among which was a strong fondness for the nude. It will be noticed that although this figure is draped, the garment clings so tightly to the body as to be almost indistinguishable without the aid of color. When the Ionic influence predominated, this rugged character gave place to endeavors for graceful and flowing drapery, and for softness and delicacy in modeling the flesh.

8. Fragment of a Bas-relief, in the Museum at Sparta.

Of the local bluish stone resembling marble. PUBLISHED: *Mittheilungen des Instituts in Athen*, II (1877), p. 313, No. 4.

A nude youth stands by his horse, in profile towards the left. Touching the horse's head is that of another horse, apparently standing opposite. Therefore the relief, when entire, probably represented the Dioskouroi, Kastor and Polydeukes, who are often thus represented,

and were worshipped at Sparta, where this fragment was found.

9. Relief from Samothrake, in the Louvre.

Of white marble. Found in 1790, on the island of Samothrake. Formerly in the possession of Count Choiseul-Gouffier, and since 1817 in the Louvre. There are no restorations. PUBLISHED: Millingen, *Ancient Unedited Monuments*, II, pl. 1; Clarac, *Musée de Sculpture*, pl. 116, No. 238; Wolters' Friederichs, No. 34; etc.

Although the edges of this relief show that it is but a fragment, the purpose it served and the object of which it formed a part are difficult to determine. It is apparently not an architectural decoration, and the scroll on the right side is suggestive of the arm of a seat, but there is nothing to prove just what it was. The subject, however, is more easily explained, as the name of each figure is inscribed at its side. The seated figure is Agamemnon. Behind him stands his herald Talthybios, bearing the herald's staff; and the third figure is Epeios, who built the wooden horse. The scene was continued to the left, and probably represented a council of the Greek chiefs before Troy.

This relief is an interesting example of early art in the northern part of the Ægean Sea. Its date is probably not later than the second half of the sixth century B. C.

10. Bas-relief, in the Museum at Sparta.

Of the local bluish stone resembling marble. Found in Sparta. Below it, on the same stone, is part of an inscription. PUBLISHED: Conze and Michaelis, in the *Annali dell' Instituto*, 1861, p. 39, B, and pl. D, 2; Dressel and Milchhöfer, in the *Mittheilungen des Instituts in Athen*, II (1877), p. 385, No. 203; etc.

In the middle of the relief is a female image of extremely archaic style, holding in each hand a fillet, such as were used on festal occasions for the decoration of the images of divinities.

At either side stands a youth, nude, wearing a cap, and holding a sword and spear. Both are in profile, facing the middle. As noted above, this relief served as the heading of an inscription of a public character, and the

figures represented are probably the Dioskouroi, Kastor and Polydeukes, standing before an image of Helen, their sister. All three were worshipped as divinities at Sparta, their reputed birthplace.

11–16. Spartan Grave Reliefs.

Found at various times in and about Sparta. No. **12** was purchased by Count Saburoff, formerly Russian minister to Greece, and bought of him in 1884 by the Berlin Museum, in which it now is. The others are in Sparta. Material, a coarse bluish gray marble found in the locality. **11**, ht., 0.29, br., 0.37. **12**, ht., 0.87, br., 0.65. **13**, ht., 0.28–30, br., 0.22. **14**, ht., 0.25, br., 0.24. **15**, ht., 0.60, br., 0.64. **16**, ht., 0.36, br., 0.35. There are no attempts at restoration. PUBLISHED: *Mittheilungen des Instituts in Athen*, II (1877), pp. 303 ff., and pl. XX–XXV; Furtwängler, *Die Sammlung Saburoff*, pl. 1; etc.

As Nos. **11**, **12**, **15**, **16** are variations of the same type, a description of No. **12**, the best preserved, will answer for all. On a throne wrought with considerable elaboration sit two persons, who from their size, as compared with that of the other two figures in the relief, are doubtless divinities. The outer of these, a male with a slight beard, regards the spectator with a look intended to be expressive of good-will. In his right hand, extended, he holds a kantharos, or drinking-cup. His left, also extended, is open, perhaps to receive the offerings brought to him by the smaller figures. At his left sits a female in profile, holding in her right hand a pomegranate, and with the left drawing aside her veil to disclose her face. Of the smaller figures, evidently mortals, the foremost brings a cock and an egg, the other a pomegranate and a flower. Behind the throne stands erect a serpent, his tail curled under the seat, and his head coming over the back.

Nos. **13** and **14** are fragments of grave monuments: No. **13**, a woman with a flower; No. **14**, a figure turned towards the left with the right hand raised. The remains of another hand adjoining it indicate that a corresponding figure stood on the other half of the relief.

These slabs were originally erected over graves, and on some of them we can still see remains of the rough-hewn bases by which they were set up. The subject represented

is an offering either to the deceased, or to the deities of the lower world, to whom the pomegranate was especially dear; the cock and egg also occur frequently in representations of offerings to them, as, for example, on the Harpy Monument. It is a suggestive fact that among the Greeks these also symbolized the reproductive powers of nature. The serpent was believed to possess mysterious connection with both the upper and the lower world.

In these reliefs we have some of the earliest existing monuments of Spartan art. They are not all of the same epoch, as will be seen by a comparison of Nos. 12 and 16, the latter of which, though not so well preserved, is much more developed in style. The date of this may be as late as the fifth century B. C., though the others belong in the sixth. A striking peculiarity in the earlier examples is the manner of their execution. It will be noticed that the upper surface is quite flat, and the edges, instead of rounding off as in most stone reliefs, even of the archaic period (cf. Harpy Monument, relief in Villa Albani, No. 35, etc.), are cut away sharply, in a manner more characteristic of primitive wood-carving, where the nature of the material would render it to a certain extent necessary. This is a very interesting circumstance, because we know that the early Spartan sculptors, the pupils of Dipoinos and Skyllis, worked only in wood, gold, and ivory. These slabs therefore probably reproduce in stone — the earlier with mechanical exactness — a type that was traditional in wood.

17 A–E. Reliefs from the Temple of Assos. A in the Louvre, B in our Museum, C–E in the Museum of the Tchinly-Kiosk, Constantinople.

Of the dark gray trachyte of which the temple was built. **A**, carried from Assos to Paris, 1838, by Raoul Rochette; the others discovered during the excavations in 1881. PUBLISHED: **A**, *Monumenti dell' Instituto*, III, pl. XXXIV; Clarac, *Musée de Sculpture*, pl. 116A, Texte, vol. II 2, p. 1149; etc. **B–E**, Joseph Thacher Clarke, *Report of Investigations at Assos*, 1881, Boston, 1882; **B**, pl. XVI, **C**, pl. XIX, **D**, pl. XVII, **E**, pl. XXI; Wolters' Friederichs, Nos. 8–12; etc.

The temple of Assos possesses an especial interest for Americans as the scene of the first organized work of our country in the field of classical archæology. The site of the town is on the southern coast of Mysia, in Asia Minor, opposite the island of Lesbos. It was a Greek town, undoubtedly of great antiquity, as its remains testify, but although several eminent travellers have described the place during the present century, and a party sent out by France in 1838 carried away a number of monuments lying about the surface, no systematic excavations were undertaken there until 1881, when the Archæological Institute of America despatched an expedition for the purpose, under the leadership of Mr. J. T. Clarke. During the first season the site of the temple and many of its members, including the reliefs in the Room of the Classical Antiquities, and those of which **B–E** are casts, were discovered. With the exception of **E**, which is a metope, all these reliefs decorated the architrave of the peripteros; that is, they were sculptured on the beam directly over the outer columns, as is proved by the presence of *regulæ* and other distinctive peculiarities on the blocks. This is the only instance of sculpture applied to this member in all known examples of Doric architecture, and apparently bespeaks an epoch before the principles of that style became established, as the extremely archaic character of the sculpture also indicates. The temple is, therefore, a most important monument in the history of the early development of Greek architecture, combining as it does the elements of both Eastern and Western art. The building was Doric, a style whose chief seats were in the western parts of Hellas, but the sculptures show unmistakably the influence of Asiatic art. Semper (*Stil*, I, p. 404 ff.) thinks the idea of decorating the architrave thus was borrowed from the Oriental practice of covering exposed wooden parts of buildings with metal, decorated with *repoussé* work.

A represents a banquet at which four bearded men are reclining in the Asiatic fashion, which was introduced into Greece after the Homeric age. A youth pours wine into the cup held by one, and in the foreground are a number

of vases of an archaic type. B, two sphinxes, couchant, face to face, one paw of each upon an indeterminable object between them. This group probably had an armorial significance, and is believed by Mr. Clarke to have formed the centre of the composition on the front of the temple. C is a fragment of a design similar to the above, the second figure of which is among the sculptures in the Louvre. D represents a lion attacking a boar, biting him in one of his hind quarters. This group and the sphinxes show that, like the Assyrians, the early Greek sculptors had much better appreciation of animal than of human life. Both of these figures are well drawn, although in their action there is less vigor than in most archaic representations of wild beasts. E, as stated above, is a metope. Two figures are represented; one is pursuing the other, whom he catches by the elbow. As the pursuer is bearded, there can be no doubt of his sex, but that the other is a female, as described by Mr. Clarke (*Report*, p. 117), does not appear certain in the cast. It was apparently beardless, and wore a garment which appears to have reached to the knees.

Mr. Clarke (*ubi supra*, p. 104) places the temple and its sculptures in the epoch following the Persian wars, that is, later than 479 B. C., and attributes the numerous archaic characteristics of both to provincialism. This opinion, which is contrary to that generally accepted, is based upon the resemblance of certain features of the architecture to that of the Theseion at Athens, and the temple of Sunion, both buildings of about the middle of the fifth century. That an architect familiar with a style so developed as theirs should have retained, in many important particulars, the defects of a much earlier period seems improbable; as does also the assumption that a city situated on the highway between the great Ionian cities and their northern colonies should be so provincial as to remain nearly a hundred years behind the rest of Greece in the development of its sculpture. Until, therefore, more convincing evidence of the late origin of the reliefs is offered, they may be judged according to the rule usually followed in estimating the date of such works. Their technique

and composition are extremely primitive, the type of the figures resembles that on the earliest Greek sculptures extant, and in one of the reliefs in the Room of the Classical Antiquities Herakles appears without the lion-skin, which became a characteristic attribute of him as early as the end of the seventh century B. C. These characteristics render the sixth century B. C. the latest date that can safely be assigned to the reliefs, and it is not improbable that they may have originated in the early part of that century.

18, 19. Two Medusa Heads. Reliefs.

18 in **Sparta**, built into a wall over the door of a modern house, near which it was found before 1870. Of bluish marble. PUBLISHED: Milchhöfer, in the *Archäologische Zeitung*, 1881, p. 281, pl. XVII 1; Wolters' Friederichs, No. 56.

19 in **Athens**. Found on the Akropolis in 1836, and now in the Museum there. Of terra-cotta, highly colored. COLORS: Face pale yellow, lips, gums, tongue and earrings red, hair blue-black, snakes bluish. PUBLISHED: Laborde, *Le Parthénon*, title-page (in color); Wolters' Friederichs, No. 93; etc.

These two heads show the earliest types of the Gorgon of Sparta and Athens respectively. The former is probably the oldest representation of the monster that we have in Greek sculpture. Both show the evident intention of the sculptors to make her as hideous as possible, and thereby produce upon the spectator the effect that the myths ascribed to her face after she was slain by Perseus. This tendency was quite reversed by the later artists, who represented her as beautiful, but with a brutal element in her beauty. To appreciate the contrast, compare these with the Rondanini Medusa, No. 502, at the western end of the corridor.

20–23. Statues of Apollo (?).

No. **20**. From **Thera**. Of marble, found about 1830 in the vicinity of some rock-graves on Mt. Exomytis in the island of Thera. Carried to Athens, 1835. Formerly in the Theseion, now in the National Museum, Athens. The neck is repaired with plaster. PUBLISHED: Newton, *Antiquities at Athens*, 18; Overbeck, *Plastik*, I, p. 89, fig. 9; etc.

No. **21**. From **Orchomenos**. Of grayish Bœotian marble. For-

merly in Skripù (Orchomenos). Discovered there about 1850; brought to Athens, 1880, and since then in the National Museum. There are no restorations. PUBLISHED: Collignon, in the *Bulletin de Correspondance Hellénique*, V (1881), p. 319, and pl. IV; Körte, *Mittheilungen des Instituts in Athen*, III (1878), p. 305; etc.

No. **22**. From **Tenea**. Of white marble (Pentelic?). Found in 1846, on the site of Tenea, near Corinth. Originally in the possession of Baron Prokesch von Osten, from whom it passed, in 1854, to the Glyptothek, Munich, where it is at present. Only a piece in the middle of the right arm is restored. PUBLISHED: *Monumenti dell' Instituto*, IV, pl. XLIV; Brunn, *Denkmäler der griechischen und römischen Sculptur*, No. 1; *Beschreibung der Glyptothek*, 5th edition, p. 49, No. 41; etc.

No. **23**. **Strangford Apollo**, so-called. In the British Museum. Of Parian marble. Said to have been found in the island of Anaphe. Carried to England by Percy, Viscount Strangford. There are no restorations. PUBLISHED: *Monumenti dell' Instituto*, IX, pl. XLI; Wolters' Friederichs, No. 89; etc.

For a general description and discussion of the statues of this type, see the essay by M. Collignon, in the *Gazette Archéologique*, 1886, p. 235.

These four statues show the first stages of the Greek sculptor's attempts to represent the nude human form, hindered both by his inexperience and his ignorance of the possibilities of the material in which he worked. In the first two, which undoubtedly rank among the earliest examples of Greek sculpture in stone, and belong to the early part of the sixth century B. C., the arms cling firmly to the sides; and lest even in this way they should not be strong enough, only a small portion, at the elbows, has been freed from the body. To give some life to the figure, one foot is advanced a little. The muscular surfaces are indicated with more feeling than knowledge, especially in the THERAN statue, **20**, in which the body has a certain softness in spite of its extreme archaism. It was evidently in the face of this statue that the sculptor had the most difficulty. The eyes are scarcely sunk at all, the hair on the brow is indicated by a series of spirals traced with a pointed instrument in the stone, and the attempt to give individuality to the features has resulted in the bland smile which characterizes nearly all archaic Greek works.

The figure from ORCHOMENOS, **21**, shows an advance in knowledge, although it is the work of a much ruder hand.

The muscles of the torso are modelled with more fulness of detail, but with less skill; hence this is probably the work of a local sculptor who had seen and studied a statue of a somewhat later and more developed style than the Theran.

The APOLLO OF TENEA, **22**, carries the advance a step further. The arms are not yet entirely separated from the sides, but they are attached only at the hands and above the elbows; and though the eyes still project, the head generally is modelled better than either of the preceding. The handling of the figure shows the same feeling for nature as the Theran Apollo, but with some gain in experience.

In the STRANGFORD APOLLO, **23**, the improvement is very marked. This is several stages in advance of the previous two. The arms are lost, unfortunately, but we can see that they did not touch the sides, and were probably bent at the elbows, with the hands extended. The proportions are much more natural, as is the treatment of the hair. The eyes are set more properly, the archaic smile has almost disappeared, and the torso shows a close observation of nature with considerable ability to represent it. From this figure to the Æginetan (in the next room) the transition is simple and easy.

These statues belong to a group, now quite numerous, which are found in various parts of Greece and the islands, all reproducing the same type, with only such modifications as serve to indicate the relative age. They are Doric works, and the earlier of them are not improbably products of the school of the Dædalids, which travelled all through Hellas. This school originated in Crete, and therefore came under the influence of Egyptian art, whence it is easy to account for the canonical form of these statues; yet, while Egyptian heads through all epochs preserve the same passionless features, we see in the figures before us how early the Greek sculptors broke away from this conventionalism, and strove to attain individuality.

Whether the statues of this class really represent Apollo is difficult to determine, because it is evident that the early

Doric type of Apollo was very similar to that of athlete statues, both being characterized by nudity and by the long, flowing locks. Pausanias (VIII, 40, 1) describes an archaic statue of a boxer which he saw in Phigaleia as having the feet slightly parted and the arms close to the sides; from which it has been argued that this was the common athlete type in early Doric art, and that these "Apollos" are merely statues of athletes erected over the graves of victors in the Olympic and other games, a number of them having been found in or near ancient cemeteries. But on the other hand it must be remembered that several have also been found in sanctuaries of Apollo, and that the archaic statues of him which stood in the temples of Delos and Miletos are shown by extant reproductions to have been of precisely the same type as these, though differing slightly in action. It may be concluded, therefore, that as Apollo represented the ideal of manly youth to all the Greeks, and especially to the Dorians, their early artists, who were unequal to subtle distinctions, used the type of one to represent the other as it suited their purpose.

24. The Stele of Aristokles, in the National Museum, Athens.

Bas-relief of Parian marble. Found in 1838, near a tumulus in the village of Velanideza, on the coast of Attika, east of Hymettos. Until 1887 in the Theseion. There are no restorations. PUBLISHED: Laborde, *Athènes*, atlas, pl. VII; Conze, *Attische Grabreliefs*, I, pl. II, 1; Baumeister, *Denkmäler*, I, p. 341, fig. 358; etc. COLORS upon it, still brilliant in parts, are as follows: on background traces of red, hair and beard brown, helmet and cuirass a very dark color (black?) on which are patterns in brighter colors, a star on the shoulder-plate, meander under the shoulder, zigzag girdle about the waist, etc. On the flesh slight traces of a rather dark color, particularly in the ears and about the finger-nails. On the chiton red.

The stele of Aristokles, as it is called from the name of the artist inscribed below the figure, is one of the oldest Greek grave monuments yet discovered. The form of the letters in the inscription shows it to be an Attic work of the time of the Peisistratids, that is, the latter half of the

sixth century B. C. The figure is intended as a portrait of the man to whose memory the stone was erected, represented as a warrior in full armor. The name Aristion inscribed on the base of the stele — not shown in the cast — is probably that of the deceased.

The tradition which formerly prevailed, that this monument commemorated one of the Athenians who fell in the battle of Marathon, has been dispelled by the fact that the inscription places the monument much earlier than the battle, as well as by the site of the discovery, which was in quite another part of Attika.

This is an interesting example of the constant upward tendency of early Greek art. Obliged to crowd his figure into the limits of a form of monument that was probably traditional, the sculptor had little opportunity to display freedom of action, and in pose the figure is quite as stiff as those of a still earlier epoch. Yet with this stiffness is combined an earnest effort to arrive at the truth of nature in the shape of the figure. In the arms and legs we can see how the artist has endeavored to represent muscular development. He has spared himself no pains to represent faithfully every small detail; and though in this instance success was not achieved, it was that unflagging care and thought, of which every early Greek monument is a witness, which finally resulted in the perfection of the Parthenon frieze.

25. Grave Stele from Bœotia, in the National Museum, Athens.

Of gray Bœotian marble. Date of discovery unknown. Seen by Dodwell at the beginning of this century in the village of Petro-Magula, close to the site of Orchomenos. Afterwards carried to Rhomaïko, about an hour distant, and in 1880 placed in the National Museum, Athens. There are no restorations. PUBLISHED: Conze, *Beiträge*, p. 31 ff., pl. XI, fig. 1; Körte, in *Mittheilungen des Instituts in Athen*, III (1878), p. 315; etc.

The deceased, clothed in a long mantle (*himation*), and leaning upon a staff, is represented in an every-day act, playing with his dog, who springs to catch a grasshopper from his hand.

On the base of this stele — not shown in the cast — is a metrical inscription, which, translated, reads, "Alxenor the Naxian made this; only look at it!" Although this invitation may not excite in us the admiration which is evidently expected, the inscription is valuable because it shows that the sculptor belonged to the Ionic school, Naxos being an Ionic state. The relief therefore bears important testimony to the extent of the influence of that school in early Greek art, being an instance of the employment of an Ionic sculptor in the heart of Greece, and in a Doric locality, though the chief seats of the school were on the coast of Asia Minor and the adjacent islands.

Of Alxenor nothing is known, but we see that in his treatment of the human figure he followed the characteristics of his school, as described on p. 71. In contrast to the stele of Aristokles, this relief exhibits little effort to display the form itself; beneath the folds of the himation there is no suggestion of modelling, and only in the stiff line of the left leg is there a hint of the figure. Compare it with an example of the early Attic style, the chariot relief, No. 33, where the lines of the whole body are easily traceable through the drapery.

The date of this monument is not later than the first part of the fifth century B. C.

26. Grave Stele, in the Museum at Naples.

Of Greek marble. Formerly in the Borgia collection, beyond which nothing is known of its history. RESTORATIONS: The end of the nose, the right hand, a piece in the right arm, the greater part of the left hand, and nearly all the ring on the left wrist, and a piece of the stick above left hand. PUBLISHED: Rayet, *Monuments de l'Art Antique*, I, pl. XIX (Martha); *Museo Borbonico*, XIV, pl. X; Conze, *Beiträge*, p. 34, pl. XI, fig. 2; etc.

The subject is similar to the preceding, except that the man holds nothing in his hand, but the style is more advanced, and the relief bolder. The man is clothed in an *exomis*, a short tunic which leaves much of the body nude. His dog, seated at his feet, looks up at him affectionately.

Although the composition is awkward, especially in the clumsy manner in which the man's left shoulder is brought

forward, and in the anatomically impossible setting of the dog's head upon his shoulders, the nude parts are modelled with much more knowledge and feeling than in the work of Alxenor (No. 25). In this respect the relief has some affinity to the Stele of Aristokles (No. 24), but the high relief and the muscular proportions of the figure are more characteristic of early Doric than of early Attic or Ionic sculpture. Notwithstanding the impossibility of tracing the history of this stele beyond its presence in an Italian collection, its technical characteristics prove that it is a genuine archaic Greek work, dating not later than the first half of the fifth century B. C. It is possibly the product of one of the schools of Magna Græcia.

27, 28. Two Metopes from Selinus, in the Museum at Palermo.

Of brown tufa, found in the locality. Discovered by the English architects, Harris and Angell, in the winter of 1822–23, and carried to Palermo. RESTORATIONS: *Perseus Metope*, on the female, almost the whole neck, larger part of breast and of the knees; Perseus, middle part of sword, and parts of hands and arms. *Herakles Metope*, small bits in hair, and in thighs of Herakles. COLORS: When discovered slight traces of color were noted as follows: *Perseus Metope*, background red; female, brownish black on brows, lids and pupils, red on borders of garment, yellow on garment. Perseus, green in garment, red on belt and cap, blue on belt. Medusa, yellow in face, red in eyes. Eyes of Perseus and wings of Pegasos had also indications of color. *Herakles Metope*, red on background; Herakles, red on right thigh, on arm directly under shoulder, on sword, belt and scabbard; also red on the bands, shoulders, and upper arms of the Kerkopes. PUBLISHED: Benndorf, *Die Metopen von Selinunt*, Berlin, 1873, and authorities there quoted.

These two metopes are from the oldest of seven temples the ruins of which still exist at Selinunte, on the south coast of Sicily. This town, the ancient Selinus, was founded by a Greek colony from the eastern part of the island, probably in the year 628 B. C. The temple to which these metopes belonged was built soon after, so that the year 600 may be considered an approximate date for the sculptures, which are therefore among the oldest surviving works of Greek art. The first represents Perseus slaying Medusa, while a female, possibly his protecting

goddess, Athena, stands by. Both conception and composition display the childishness of primitive sculpture. Without regard to the action, all three faces are turned toward the spectator, and the lower parts of the figures are in profile. Perseus seizes the monster's hair with one hand, and with his sword severs her head from her body. Medusa is conceived with all the hideousness that characterizes representations of her throughout archaic art. According to the legends, Pegasos sprang from the throat of the Gorgon when her head was cut off, and the artist, desiring to remind the spectator of this fact, has placed the horse in her arms. Attempts of this kind to combine two successive stages of an event in one scene are very common in early Greek art.

The subject of the second metope is Herakles bearing the Kerkopes, a pair of rascally gnomes who disturbed and robbed him when asleep, in return for which he caught and bound them, and carried them off. The Kerkopes are here represented bound, hand and foot, and suspended, heads downward, from a pole borne by Herakles on his shoulders.

Selinus was a Dorian colony, and both the architecture and sculptures of this temple are Doric in style. The characteristics of early Doric sculpture are described below, p. 82; and these reliefs testify to the very early date at which the effort to represent the nude body in action was begun in that school. The figures all show a strong appreciation of muscular play, rudely as it is expressed, and are executed with such careful endeavor to indicate the modelling of the body that one hardly realizes that every figure is clothed. In this characteristic, and in the boldness of the relief, the figures being almost entirely free from the background, these metopes present a strong contrast to the early works of the Ionic school. (Cf. Nos. 29 and 35.)

29. Reliefs from the Harpy Monument, in the British Museum.

Of white marble. Discovered by Sir Charles Fellows at Xanthos in Lykia, 1838. Carried to England, 1842, and placed in the

British Museum. There are no restorations. PUBLISHED: Fellows' *Journal of an Excursion in Asia Minor*, London, 1839, p. 231; his *Lycia*, 1841, p. 170; Rayet, *Monuments de l'Art Antique*, I, pls. XIII–XVI; etc. COLORS: At time of discovery colors on the reliefs were noted as follows: on the background traces of blue; on the crest of the warrior, and the sandals of some of the figures, red; and on the chair of the figure on the north side, traces of a pattern of rosettes, etc., in color.

The monument from which these reliefs were taken is a solid rectangular block of limestone, measuring about 8 ft. 4 in. on its longest side, and, with the base upon which it stands, about 20 ft. in height, surmounted by a low, broad cornice and a flat, square top. Just below the cornice was placed this marble frieze, encompassing the four sides of the monument, with a small opening on the west side (see below), through which the remains of the dead were passed into a chamber cut in the rock. The tomb itself, deprived of its frieze, is still standing in its original position.

Beginning the description on the left, we have first the three blocks of the SOUTH side. At the two corners of this are flying figures, having the head, breast, and arms of a woman, the claws, wings, and tail of a bird, and an oval body. Each bears in its arms a small human figure, full-draped. Between these a seated figure — probably male, though the face is much damaged — holds in each hand a pomegranate, perhaps just taken from the figure opposite, who holds a bird as though in the act of offering it. Following this is the WEST side, in which is the small opening alluded to above, and over it a cow suckling a calf. To the left of this block sits a female holding out a patera in the attitude of a goddess accepting a libation; to the right three female figures approach a seated female, who holds in her right hand a flower, in the other a pomegranate. Next comes the EAST side. The central figure here is a male, bearded, seated on a large throne, holding a flower in his right hand, the left leaning against a long sceptre. Two large male figures approach the throne from behind, while in front a smaller one holds out a cock and an egg (?) as an offering to the seated figure. In the right corner stands a large figure

facing the others, holding a staff in one hand and an unrecognizable object in the other, accompanied by a dog. Finally the NORTH end, similar to the south, except that the central group is that of a young warrior delivering up his helmet to a seated male divinity, under whose throne is a bear. In the lower right-hand corner is a figure, in an attitude of grief, gazing at the group above it.

Without doubt the subjects of these reliefs relate in some manner to death and the divinities connected with it, but a satisfactory interpretation of the figures and scenes has not yet been reached. It can only be presumed that the larger figures are divinities of the lower world, and the smaller figures mortals in the act of sacrificing, but with our present limited knowledge of the Lykian religion or its adaptation of Greek forms, a closer identification is not possible.

Although this monument derives its name from the figures on the two narrower sides, it may be questioned whether these are really Harpies. In spite of the fact that they have generally been accepted as such, it is much more probable that they are Sirens. In Greek literature Harpies do not appear as creatures of the underworld. They are beings of the storms and rushing winds, and therefore were sometimes supposed to have carried off people who disappeared suddenly or mysteriously; but this cannot be regarded as a necessary association with death. Sirens, on the other hand, are intimately connected with Persephone and Demeter, and appear as beings of the lower world in the service of the former. The tradition was that they received the very form in which they are represented on this monument, either to enable them to fly over the sea in search of Persephone, or as a punishment for not preventing her capture. Moreover, we know both from existing monuments and from ancient writers, that they were often represented on grave monuments, as, for example, on those of Sophokles, Isokrates, and Hephaistion, and many now preserved in the museums of Athens and other cities. The small figures they carry are not to be regarded as infants, the difference in size being a common way of distinguishing mortals from

divinities in archaic art (cf. the "Leukothea" relief, No. 35, and the Spartan reliefs, Nos. 11–16), and it is probable that these groups represent the transport of souls to the lower world.

In style, these reliefs correspond so well with early Ionic works, that we may suppose them to have been the work of Greek sculptors of that school, which spread its influence along the Asiatic shores as well as into Greece itself. This explains the resemblance between this work and the archaic reliefs found in Athens. At this early period, neither Attic nor Lykian art was dependent upon the other, but both were under the influence of a third school, the Ionic, whose principal seats lay between the two. Comparison with other Ionic works indicates the end of the sixth century B. C. as the probable date of the Harpy Monument.

30. Fragment of the Gravestone of an Athlete, in the National Museum, Athens.

Of bluish marble, probably from the quarries of Mt. Hymettos. Found, 1873, near the Dipylon Gate, Athens. Formerly in the Varvakeion, Athens. PUBLISHED: Conze, *Attische Grabreliefs*, I, pl. IV, p. 5; Mitchell, *History of Ancient Sculpture*, fig. 108; P. Paris, *La Sculpture Antique*, fig. 59 (English edition, fig. 40); Wolters' Friederichs, No. 99; etc.

The gravestone of which this is a fragment was, in shape, like those on the opposite side of the room (Nos. 24–26), and commemorated a *diskobolos*, or thrower of the *diskos*. (See No. 81 in the next room.) The round object, which has the effect of a halo encircling his head, is his disk, held in the left hand, of which a portion is visible.

This is one of the most instructive examples of archaic sculpture that have been found in Athens, and shows many of the interesting qualities of early relief work. The full eye in a face which is in profile, the characteristic smile, the retreating forehead and chin, the unnatural elevation of the ear, all these are shortcomings which were gradually eliminated as the art advanced. But combined with these faults one cannot fail to notice the delicacy

with which the sculptor has treated his work, the softness of the modelling of the face, and the evident struggle for something better. The character of the modelling, which is quite different from that of the Bull-bearer, No. 7, shows that this belongs to the period when the Ionic influence predominated at Athens, that is, after the middle of the sixth century B. C.

31. Two Women. Fragment of a Relief, in the National Museum, Athens.

Of bluish marble, probably from the quarries of Mt. Hymettos. Formerly exhibited in the Tower of the Winds. COLORS: Trendelenburg (*Bulletino*, 1872, p. 98) noted traces of crimson in the bottom of the folds. PUBLISHED: Rayet, in the *Bulletin de Correspondance Hellénique*, IV, 1880, pl. VI, p. 540; Conze, *Attische Grabreliefs*, I, pl. XII; Wolters' Friederichs, No. 102; etc.

This is probably from the gravestone of a lady, and represents the deceased, seated, with another woman standing in front of her. The work probably dates from the latter part of the sixth century B. C., and shows what Attic art was like after it had come under the influence of the schools of Chios and other Ionic islands. The abundance of drapery and the richness with which it is treated will be especially noticed. The folds are elaborate, and although their disposition is not natural, it is easy to see the sculptor's appreciation of the value of drapery as an element in composition, and his attempt to give his work an effect of grace and elegance with its aid.

32. Fragment of a Relief from Pharsalos, Thessaly, in the Louvre.

Of Parian marble. Found by Heuzey, built into the wall of a church at Pharsalos. Carried thence to the Louvre. There are no restorations. PUBLISHED: Rayet, *Monuments de l'Art Antique*, I, pl. XII; Mitchell, *History of Ancient Sculpture*, fig. 131; etc.

The subject of this relief is similar to that of the preceding, and it is also, probably, a gravestone. Here, however, both women are apparently standing. Each holds a flower in her right hand, and in the left an object which

is not easily distinguishable. That held by the figure to the left appears to be a fillet.

The charm of many later archaic works, arising from a combination of graceful sentiment with an almost child-like simplicity of expression, is very striking in this. In execution it shows a decided advance over No. 31, due partly to the fact that it dates from a somewhat later epoch, probably the early part of the fifth century B. C., but also to its being the work of a sculptor of northern Greece, where the art developed earlier than in Athens.

33, 33A. Figure mounting a Chariot, and Head of Hermes. Fragments of a bas-relief, in the Akropolis Museum, Athens.

Of Parian (?) marble. Found, the principal portion of the chariot relief, near the Klepsydra, at the northwest corner of the Akropolis, 1822; the smaller block, with horses' tails, noted by Newton on the Akropolis in 1852; the head of Hermes near the wall on the south side of the Akropolis, 1859. There are no restorations. PUBLISHED: **33**, Pierre Paris, *La Sculpture Antique*, fig. 63 (English edition, fig. 70); Collignon, *Archéologie Grecque*, fig. 43; etc.; **33A**, *Memorie dell' Instituto*, II, pl. XIII.

These two pieces are fragments of the same relief, and were formerly thought to belong to the frieze of the temple of Athena which was destroyed by the Persians and later replaced by the Parthenon. It is now generally agreed, however, that they formed part of a votive relief, possibly the offering of a victor in the chariot-races. The long, flowing garment and the peculiar coiffure give the figure a feminine appearance; but this costume is equally characteristic of male charioteers, as the paintings on early vases testify, and the manner in which the hair is arranged is identical with that of the head of Hermes from the same relief. Moreover, the line of the breast, which is visible just under the arm, shows none of the marked fulness by which early artists were careful to distinguish female from male figures. (Compare with the relief in the Villa Albani, No. 35, the Harpy Monument, No. 29, etc.) Probably therefore the figure is that of a youth mounting his chariot; and the head, No. **33A**, shows that

Hermes, identified by the pointed beard and the *petasos*, or hat, accompanied him.

This is a work of the Attic school, its probable date being about 500 B. C. As already mentioned, the development of art in Attika was strongly influenced by the Ionic schools, the inclination of which was towards heavily and richly draped figures, concealing the anatomy of the form as far as possible. In this relief we can see the effort to overcome this weakness, and to give some suggestion of the modelling of the form underneath the folds.

34. Seated Athena. Statue in the Akropolis Museum, Athens.

Of Parian marble. Date of discovery not known, but the statue was formerly among the débris of the Akropolis below the north wall, where it was seen and sketched by Gell at the beginning of this century. Carried up to the Akropolis about 1840. There are no restorations. PUBLISHED: Collignon, *Archéologie Grecque*, fig. 38; Overbeck, *Plastik*, I, p. 145, fig. 24; etc.

Endoios, one of the earliest Athenian sculptors whose name has come down to us, was remembered in later times as the artist of a number of seated figures of Athena, one of which was seen in the Erechtheion by Pausanias the traveller, in the second century of our era. It is often argued that the original of this cast is the statue that Pausanias described, which is not improbable, though the fact that another sitting figure, very similar in style, has also been found on the Akropolis weakens the claim to that distinction on the part of either. At all events, this statue accords very well in style with the epoch in which Endoios is supposed to have lived, — the latter part of the sixth century B. C., — and is undoubtedly an Attic work. The goddess is represented in the type common in early art, a distinguishing feature of which, aside from the stiffness, is the large size of the ægis, which covers the whole bosom, and hangs very low behind (cf. also the Dresden Pallas, No. 40). The holes along the edge of the ægis indicate that the serpents which fringed it were affixed, and probably of metal.

35. The Leukothea Relief, so called, in the Villa Albani, Rome.

Of Parian marble. RESTORATIONS: On the sitting figure the nose, lips, and part of right hand. On the small figure held by her, the right hand, left lower arm, and hand. On the large standing figure opposite, the face, both hands, and part of the object held. PUBLISHED: Zoega, *Bassirilievi*, Vol. I, pl. XLI; Winckelmann, *Monumenti Inediti*, No. 56; etc.

On a large chair at the left sits a goddess or woman with long flowing hair, clothed in the long-sleeved Ionic chiton, over which is an himation or shawl. With both hands she holds on her knee a small, full-draped figure, the right hand of which is stretched affectionately towards her. Facing these two at the left stands another large female, in a similar garment, holding a round object which is possibly a fillet. At her right stand two smaller figures, also full-draped.

From the time of Winckelmann, who first published this monument, explaining it as Leukothea nursing the infant Dionysos, the subject has been a matter of dispute. His interpretation is obviously wrong, the small figure in the lap of the seated one being evidently female, as indicated by the head-dress and the bands crossing the breast.

Comparison with archaic grave monuments discovered since Winckelmann's time shows that the relief belongs to that class of works, but whether the representation has a mythological or an every-day significance is not easily determined. It is often explained as a family picture, in which the deceased mother is represented playing with her child, her family about her. An objection to this theory is that the small figure appears to be not only female but an adult. It seems more probable, therefore, that the two large figures are goddesses, distinguished from mortals by their size, as is usual in early Greek art, and that the relief represents the reception of a woman into the lower world by the Great Goddesses, Demeter and Persephone. At Athens and elsewhere in Greece, Demeter was worshipped with Persephone as a power of the lower world, and sacrifices were made to her at funerals.

If this explanation is correct, Demeter is the seated figure, wearing the *sphendoné*, a form of coronet, and Persephone stands opposite her. The smaller figures are mortals, members of the family who bring offerings. (Cf. the Spartan reliefs on the opposite wall, Nos. 11–16.)

The date of the relief is probably about 500 B. C., and its style is that of the early Ionic schools, which flourished along the coast of Asia Minor and among the islands of the Ægean Sea.

36. Statue of Chares, in the British Museum.

Of white (Asiatic?) marble. Unearthed at Branchidae, near Miletos, in Asia Minor, by Sir Charles T. Newton, 1857. Carried to London the following year, and placed in the British Museum. There are no restorations. PUBLISHED: Newton, *Discoveries at Halicarnassus*, pl. LXXIV; his *Travels and Discoveries in the Levant*, II, p. 147; Rayet and Thomas, *Milet et le golfe Latmique*, pl. XXV; Mitchell, *History of Ancient Sculpture*, fig. 84; etc.

This is one of the oldest monuments of Ionic art, and comes from the sanctuary of the Didymæan Apollo, the most famous oracle of Asia Minor, at Branchidae, near Miletos. From the temple to the neighboring port of Panormos was a sacred road, along which the processions passed at the festivals of the divinity, and this road was lined with statues dedicated to Apollo, of which the one before us is a specimen. On the left corner of the seat is an inscription which states that "I am Chares, son of Kleisis and ruler of Teichioussa. An offering to Apollo." Of the person and place nothing is known beyond the fact that the latter was a small town within the district of Miletos.

The especial interest of the figure, however, lies in the fact that it is an excellent illustration of the extent to which Egypt and the East influenced Greek art in its early stages. The idea of an avenue leading from the temple to the water and lined with monuments is thoroughly Egyptian, and does not occur again in Greek art. The proportions and attitude of the figure are very like those of certain Egyptian statues, — as, for example, that of Khafra in the preceding room. But in the drapery, which

is carefully arranged to cover up the whole body, so as to avoid the necessity of modelling the anatomy, and hence leaves the figure an inanimate block, the influence of Assyria is betrayed. The Egyptians did not shirk from displaying the anatomy of their statues as did the Mesopotamians, and it was the art of the latter that most affected the primitive schools of Ionia.

The date of this statue is probably about the middle of the sixth century B. C.

37A–C. Apollo and Nymphs, Hermes and the Graces. Bas-reliefs from the Island of Thasos, in the Louvre.

Of white marble, quarried in the island. Found by E. Miller, 1864, on the site of the ancient city of Thasos, and carried thence to Paris. There are no restorations. PUBLISHED: Rayet, *Monuments de l'Art Antique*, I, pls. XX, XXI; etc.

That these three reliefs belonged to the same monument there is little doubt, but what that monument was, or in what manner the reliefs were combined upon it, is by no means clear. The presence of the door in the longest of the three (A) would suggest a tomb, but the inscription over the door is not of a sepulchral character, and has to do with the worship of Apollo and the Nymphs; and the inscription on C refers to Hermes and the Graces. Probably therefore these are the remains of a series which decorated an altar or other monument erected in the sanctuary of a divinity or group of divinities.

In the upper one, A, Apollo, clothed in long drapery, and holding the large lyre (*kitharos*) stands at the left of the door, turning towards a nymph who is crowning him. At the other side three nymphs approach, bearing long fillets. Below, B shows three females walking towards the right, bearing fillets and fruits. C represents Hermes, with outstretched right arm, followed by one of the Graces.

These reliefs illustrate an advanced period of archaic art. In the stiffness of the action of the female figures, as well as in the type of their heads and arrangement of their drapery, the sculptor is still hampered by the fetters

of archaism; but curiously enough, the treatment of the two males is much more free, and their draperies are handled with much more knowledge and grace. The Apollo is even represented in three-quarters front, his attitude being entirely unconstrained. The degree of perfection attained in this figure shows that the relief cannot be earlier than the fifth century B. C., and its probable date is between the years 480–460.

The inscriptions are interesting, and are therefore quoted here. Over the door, in the upper one, is written: —

Νύμφησιν κἀπόλλωνι νυμφηγέτῃ θῆλυ καὶ ἄρσεν ἅμ βούλῃ προσέρδειν· ὗιν οὐ θέμις οὐδὲ χοῖρον. Οὐ παιωνίζεται.

"To the Nymphs, and to Apollo leader of the Nymphs, sacrifice female or male victims, whichsoever thou wilt, but neither the sheep nor the pig is lawful. The pæan is not sung."

Above this, in larger letters of a much later type, are the words, Ἀρ]ιστοκράτης Ἔρωτος, "Aristokrates the son of Eros," showing that the relief was used, probably in the second or third century of our era, as decoration for a grave.

On the Hermes block, running along the moulding at the base, is the inscription: —

Χάρισιν αἶγα οὐ θέμις οὐδὲ χοῖρον.

"To the Graces the goat is not lawful nor the pig."

38. Statue of Hera from Samos, in the Louvre.

Of coarse white marble. Found, 1875, a short distance to the north of the northeast corner of the temple of Hera. For several years in private possession in Samos. There are no restorations. PUBLISHED: Girard, in the *Bulletin de Correspondance Hellénique*, IV, 1880, pls. XIII, XIV, p. 483; Collignon, *Archéologie Grecque*, fig. 44; etc.

The type of this statue carries us back to the very beginning of Greek civilization, before the dawn of the art of sculpture. In those early days the gods were represented by symbols, such as a roughly hewn stones, set up on end, or even the trunk of a tree, which, in the shrine of the divinity, was carefully washed, dressed in richly

embroidered robes, and otherwise adorned, with priests or priestesses especially appointed to wait upon it. An image of this kind was called a *xoanon*. The first efforts of sculptors, in religious works, were directed towards reproducing the characteristics of these *xoana*, slightly humanized, in stone; and while in other branches sculpture developed rapidly, through the sincere and eager desire to use only nature as a model, the sacred statues in the temples developed on much more conservative lines, and only slowly relaxed from the rigidity of the ancient *xoanon*.

This statue illustrates the early history of that development. The inscription records that it was the offering of Cheramyes to the goddess Hera, in whose sanctuary it was found. Though not itself the temple-image, it doubtless reproduces the characteristics of one seen by the sculptor, who has retained the columnar effect, and covered the figure with drapery carved in the stone. But that the statue is really of a considerably later date than its style indicates, is proved by the character of the letters in the inscription, which show that it could not have been executed much before the year 500 B. C.

39. Fragment of a Male Statue, in the Museum at Sparta.

Marble of a rather fine grain. There are no restorations. PUBLISHED: *Mittheilungen des Instituts in Athen*, II, 1877, p. 298, No. 2.

This small figure, so much worn as to be of little value for purposes of study, belongs, like the statues Nos. 20–22, among the works of the Doric schools, and is probably a product of Spartan art of the early part of the sixth century B. C.

ARCHAISTIC, OR PSEUDO-ARCHAIC, WORKS: —

40. The Dresden Pallas. Statue in the Museum of Antiquities at Dresden.

Of marble. Formerly in the Chigi collection, in the Palazzo Odescalchi, Rome. Sold with that collection to the king of Saxony

(August II.), and carried to Dresden, 1728. RESTORATIONS: Both feet, where they project from the drapery. PUBLISHED: Becker, *Augusteum*, pl. IX; Overbeck, *Plastik*, I, p. 195, fig. 46; Hettner, *Bildwerke der Antikensammlung zu Dresden*, 1881, p. 67, No. 61; etc.

This is a pseudo-archaic statue, as is shown by the studied stiffness of the folds of the drapery, too elegantly executed for genuine archaic work, and still more by the free style of the reliefs on the stripe running down the front of the garment. An imitation of the archaic style was cultivated at Rome during the early empire by the priestly orders, who thus preserved the old types of divinities, and also by the fashionable patrons of art, to whom the naïve simplicity of early Greek work was attractive. It is to this period, and probably to the second century of our era, that the statue belongs.

It represents Athena Promachos (that is, as champion), and reproduces a type which vases and small figures prove to have been common during the early part of the fifth century B. C., and which doubtless originated in some famous statue now lost. The goddess is armed with the ægis, and in the uplifted right hand probably held a spear. The reliefs on the peplos represent the battle of the gods and giants, in eleven scenes.

That this statue is a reproduction of that which from the earliest times stood in the temple of Athena Polias at Athens, as has sometimes been argued, is highly improbable. What is known of that image indicates that it was of the rudest and most primitive kind of art. The original of the Dresden Pallas could hardly have been earlier than the year 500 B. C., and may have originated in the period immediately following the Persian wars, its warlike character corresponding to the spirit of that age.

41. **Pedestal of a Tripod**, in the Museum of Antiquities at Dresden.

Of Pentelic marble. Formerly in the Chigi collection, in the Palazzo Odescalchi, Rome. Since 1728 in Dresden. There are no restorations. PUBLISHED: Becker, *Augusteum*, pl. V–VII; Hettner, *Bildwerke der Antikensammlung zu Dresden*, 1881, p. 76, No. 80; etc.

Each of the three sides of this pedestal is decorated with a relief of religious significance, two referring to the sacred character of the tripod, and the third a subject difficult to explain. The first panel represents Apollo recovering the Pythian tripod from Herakles, who stole it from its place at Delphi. The scene of action is indicated by the *omphalos*, the cone-shaped object between them, which is symbolic of Delphi, the omphalos or navel of the earth, as it was considered by the Greeks. A stone of similar shape stood there.

The second scene is the consecration of an object usually explained as a torch, which is placed upon a tall pillar by a priest and priestess. The significance of this ceremony is by no means clear. It is still open to question whether the consecrated object be really a torch, though this explanation of it is pretty generally accepted, and the bowl below it is said to be for the reception of embers that fall when the torch is lighted. The ritualistic character of the ceremony is shown by both priest and priestess standing on their toes, and by the manner of holding their hands (*priore digito in erectum pollicem residente*).

On the third side is the consecration of a tripod, which, placed upon a pillar, is decorated with a fillet by a priestess, while a priest stands by holding the besom, or broom, used to purify the temple.

Although the figures are modelled with the stiffness of primitive art, this is not a genuine archaic work, as some of the details, and especially the elaborate decorations at the top and base, show more freedom and command over the material than was possible in real archaic sculpture. The subjects represented point to a hieratic purpose, and the presence of Sileni, grapes, etc., in the decoration suggest that the tripod which it supported may have been erected in honor of a Bacchic triumph.

42. Herakles and the Stag. Bas-relief in the British Museum.

Of marble. Bought for the Townley collection between 1770 and 1780. Passed with that collection to the British Museum in 1814.

RESTORATIONS: part of each thigh. PUBLISHED: *Ancient Marbles in the British Museum*, II, pl. VII; Müller-Wieseler, *Denkmäler der alten Kunst*, I, pl. XIV, No. 49. See also Keil, in the *Annali dell' Instituto*, 1844, p. 175 ff.; etc.

This is a representation of one of the labors of Herakles, that of capturing the stag or horned hind which roamed about Mt. Keryneia, between Achaia and Arkadia, or, according to other accounts, on Mt. Mainalos in Arkadia. The animal was sacred to Artemis, to whom it had been dedicated by the nymph Taygete, and Herakles secured it only after long wandering and toil.

Although treated in the archaic manner, especially the head of Herakles, the freedom in the action and the skill of the modelling indicate that this is not a genuine archaic work, but an imitation, probably of the Roman epoch. The size of the block and the presence of the moulding about the edge suggest that it may have been inserted as a panel in an altar or pedestal.

Of the casts in this room, Nos. **1**, **24**, **25**, **29**, **33**, **35**, **41**, **42**, were purchased with the bequest of Charles Sumner.

For casts of Archaic Busts and Heads, see the Fourth Greek Room, page 116.

SECOND GREEK ROOM.

60A–O. Sculptures from the Temple of Athena in Ægina, in the Glyptothek, Munich.

Of Parian marble. Found in a very fragmentary condition by a company of English and German explorers, in the vicinity of a temple on the east side of the island of Ægina, in 1811. Bought for Ludwig I., of Bavaria, then Crown Prince, in the following year. The fragments were put together by Thorwaldsen, who also made the following extensive RESTORATIONS: **A**, end of nose, right forearm, most of the left hand, right leg from knee to ankle, and toes of both feet. **B**, crest of helmet, end of nose, right hand, left forearm and most of hand, left foot, and fore-half of right. **C**, head, left forearm, right arm, from middle of upper arm, and hand, most of the pendants on front of armor, and left leg from knee down. **D**, head, right shoulder with adjoining parts of breast and ribs, fingers of right hand, and ends of the fingers of left, greater part of shield, piece on right leg from ankle half way up to knee, front part of right foot, toes of left foot. **E**, neck, right shoulder and piece of breast, lower part of right hand, fingers of left, the toes except the great ones, pieces in the crest. **F**, nose, thumbs, right hand, ends of two fingers of left, small pieces in drapery, also in ægis, crest, and shield. **G**, end of nose, crest, half of right forearm, end of left thumb, one third of shield, and both legs. **H**, point of cap, nose, end of chin, parts of fingers of both hands, front half of left foot. **I**, head, right shoulder, fingers of right hand, left arm from just above elbow, right leg from knee down, left knee with part of thigh, and front part of foot. **J**, head, left arm, parts of right arm and hand, both legs from knee down. **K**, head, right arm, greater part of left arm, including elbow and shield, the entire right leg, left leg from knee down, and piece of greave which projects above knee. **L**, head, both hands, including wrists, entire left leg, right thigh, shield, except where it touches shoulder and lower arm. **M**, nose, both arms, greater part of right foot, left foot with ankle. **N**, end of nose, piece on the back under left shoulder, several pendants of the armor, left hand, right forearm, half of right foot, left leg from lower half of knee down. **O**, crest, part of nose, several fingers and toes, right leg from middle of thigh down. COLORS have been noted on a number of the

figures, and are described in detail in Brunn's *Beschreibung der Glyptothek*, 5th edition, p. 72. PUBLISHED: Cockerell, *Temples of Ægina and Bassæ;* Blouet, *Expédition Scientifique de Morée*, III, pl. LVIII ff.; etc. Described at length in Brunn's *Beschreibung der Glyptothek*, Munich, 1887, from which are taken the facts stated above.

These statues formerly adorned the pediments of the temple near which they were found. A–J are from the western pediment, K–O from the eastern. Although the former group is the more complete of the two, smaller fragments discovered in the immediate vicinity show that originally it contained even more figures, among them one corresponding to M, the lower parts of the legs of which have been found.

The scene represented in the western pediment is a battle, which takes place in the presence of Athena. The pointed Asiatic cap suggests a scene from the Trojan war, and the interpretation of the group as the contest over the body of Achilles is generally accepted. If this is the subject, the figure (E) lying at the foot of Athena is Achilles, while over him Aias Telamonios (D) and Æneas (G) engage in a combat which is shared by all the others. Names have been assigned to all, but these are purely conjectural. The archer (H) is possibly Paris. The attitudes of the five figures, K–O, and the character of the smaller fragments discovered, among them a head of Athena, indicate that a similar scene was represented in the eastern pediment. As the figure N is evidently Herakles, distinguished by his heavier proportions and by the lion-skin cap, this battle is supposed to be that fought over the body of Oïkles, in which tradition assigned parts to Herakles and Telamon, an Æginetan hero.

These figures exhibit the climax of Æginetan art. In the early development of Greek sculpture, particularly in bronze, Ægina occupied a foremost position among the Doric schools, Kallon and Onatas, both Æginetans, being regarded among the greatest masters of those schools. Soon after the Persian wars, in the early part of the fifth century B. C., the island lost its independence, and its school gave way to the two more powerful growing up on either side of it, — those of Athens and Argos.

It was principally in the Doric schools that skill in representing the nude body was developed. While the Ionic artists sought to avoid the necessity of modelling the form by covering their figures with drapery, the earliest Doric works extant (cf. the metopes from Selinus, Nos. 27 and 28, and the "Apollo" statues, Nos. 20–22) show that from the very beginning these artists struggled for the truth of nature; and the sculptures from Ægina show how far they had advanced by the beginning of the fifth century, the probable date of the temple being about 479 B. C. Freedom of action, a great stumbling-block to the early sculptors, is here attained with considerable success, even without the tree-stumps and other artificial supports to which even later sculptors resorted. Each figure rests easily and firmly with no other support than the feet, even when the weight of a shield is added on one side. Archaism is most apparent in the treatment of the heads. The hair is stiff and wiry, the eyes are expressionless, and the faces wear the proverbial "Æginetan smile." In the history of the development of Greek sculpture, the head was the last member that received perfect treatment, a circumstance due to the fact that Greek artists regarded the body, not the face, as the chief vehicle of expression, and until the beginning of the fourth century B. C. were more or less indifferent to the latter.

The proportions, also, are characteristic of the archaic style, the shoulders being broad and the hips narrow; and the modelling still lacks the free handling of a confident master. The manner in which the figures are treated is strongly suggestive of early bronze work, in which the Æginetan sculptors excelled.

61. Cornice from an Altar, with Inscription, in the National Museum, Athens.

Of marble. Found near the temple of the Olympian Zeus, on the banks of the Ilissos, Athens. Formerly in the Varvakeion. PUBLISHED: *Corpus Inscriptionum Atticarum*, IV, 373e; Wolters' Friederichs, No. 126; etc.

Note. The two fragments do not belong close together. Between them there should be another piece, now lost, containing twelve letters of the inscription.

These two fragments have an especial interest for students of Greek history, because they come from a monument referred to by Thukydides (VI, 54), namely, the altar erected to the Pythian Apollo by Peisistratos, son of Hippias, and grandson of the famous tyrant whose name he bore. Thukydides quotes the inscription, which, he says, "is even now visible, though the letters are indistinct." As the letters are to-day apparently as sharp and clear as when they were cut, it is evident from this remark that they were originally painted, and that it was the color that had become indistinct in the historian's time.

The inscription, which is in the archaic Attic characters, is given by Thukydides as follows: —

Μνῆμα τόδε ἧς ἀρχῆς Πεισίστρατος Ἱππίου υἱός
Θῆκεν Ἀπόλλωνος Πυθίου ἐν τεμένει.

"Peisistratos the son of Hippias erected this as a memorial of his archonship, in the sanctuary of the Pythian Apollo."

The altar was erected between the years 525 and 510 B. C.

62, 63. The Tyrannicides. Group in the Museum of Naples.

Of Greek marble. Date and place of discovery not known. Possibly in the possession of queen Christiana of Sweden, who was in Rome in 1668–1689; later in the Farnese collection. RESTORATIONS: *Harmodios* (**62**), the plinth and tree-trunk, almost the entire right leg, the left leg from knee down, and both arms; *Aristogeiton* (**63**), the head, which is ancient but does not belong to the statue, (the nose is restored), the left hand, some small pieces in the drapery and plinth, and three toes of the left foot. (Benndorf.) PUBLISHED: Benndorf, in the *Annali dell' Instituto*, 1867, p. 304; *Museo Borbonico*, VIII, pls. VII, VIII; Wolters' Friederichs, Nos. 121–124; etc.

While Hippias and Hipparchos, the sons of Peisistratos, were sharing the tyranny of Athens, Hipparchos, out of spite for an Athenian youth named Harmodios, insulted his sister, declaring her unworthy to take part in a certain religious procession for which she had presented herself. Incensed at this, Harmodios told his friend Aristogeiton,

a well-known citizen of Athens, and together they plotted revenge. At the next Panathenaic festival, the only occasion on which citizens could carry arms without exciting suspicion, Harmodios and Aristogeiton, while the sacred procession was being formed, rushed upon Hipparchos and slew him. In the excitement that followed, Harmodios was killed by the guards at once; and Aristogeiton, who escaped, was captured a few days later and put to death. Theirs was the first blow against despotism in Athens, and when, a few years later, the tyranny was overthrown and the republic established, the Athenians raised a group in their honor in the agora, or market-place, the work of the sculptor ANTENOR. This was carried away by Xerxes when he sacked the city; and after the close of the Persian war a second group was erected, the work of KRITIOS and NESIOTES. Many years later the original group was brought back from Persia by a successor of Alexander the Great, and thenceforward the two stood side by side.

Whether the second group was of the same design as the first there is no means of determining, but one of them was frequently copied on vases, coins, and other objects; and by means of these small reproductions (see Mrs. Mitchell's *History of Ancient Sculpture*, fig. 135) the two figures of which the casts are before us were identified, not as the originals, but as copies made at a later period. They represent the two friends rushing upon the tyrant. The one on the side nearest the window is Harmodios, the other Aristogeiton. The head of the latter does not belong to the figure, being that of a younger man, and of a much later type. The small reproductions referred to show that the original was bearded.

It is easy to see that the sculptor of these two statues copied his models faithfully, and thus preserved for us the characteristics of the technique of the later portion of the archaic period at Athens. In action the figures are entirely untrammelled, and in spirit they leave nothing to be desired. In both these respects they show an advance over the Æginetan groups. But traces of archaism are apparent in a certain hardness and flatness of the muscles,

noticeable especially in those of the abdominal region, which lack the modulated and rounded surfaces of later works. The head of Harmodios is still distinctively archaic in type. The face is modelled with the softness and delicacy of feeling characteristic of Attic art, but the conventional spirals of the hair, the shape and structure of the eyes and mouth, and the long chin, all show that the sculptors were slower in getting at the truths of nature in the head than in the rest of the figure.

In these various characteristics there is evidence tha the group here reproduced originated in the period im mediately following the Persian war, and therefore that it was the one by Kritios and Nesiotes. The matter was doubtful until the discovery, a few years since, of a signed work by Antenor, which is considerably more archaic in style than these. We know from an inscription that the group by Kritios and Nesiotes was erected about 478 B. C.

64. Statue of a Boy, in the Akropolis Museum, Athens.

Of Parian marble. Found, the torso southeast of the Parthenon, during the excavations for the foundation of the Akropolis Museum, 1866; the head, 1888, in the same vicinity. There are no restorations. PUBLISHED: The torso (with a head which did not belong upon it), Furtwängler, in the *Mittheilungen des Instituts in Athen*, V, 1880, pl. I, p. 20. The head, *Ἐφημερὶς Ἀρχαιολογική*, 1888, pl. III; *Mittheilungen*, XIII, 1888, p. 226; Lechat, in the *Bulletin de Correspondance Hellénique*, XII, 1888, p. 434.

As this statue was found among the débris which Kimon used for filling when he raised and graded the eastern end of the Akropolis, probably before 461 B. C., it was probably either one of the many works of art destroyed by the Persians when they sacked the city, 480, or else a production of the period immediately following, thrown aside because it had been broken or injured. In either case it is a work of about the same period as the group just described, — the early part of the fifth century, — and in treatment is very much like the Harmodios, next which it stands. As in that figure, the modelling of the body shows a considerable advance over that

of the head, but both are handled with much delicacy, and form an interesting example of the resemblance, in spirit and feeling, between the Greek artists of the semi-archaic period and the Italians of the *cinque cento*.

65–80.

SCULPTURES FROM OLYMPIA.

INTRODUCTION.

AMONG the many sites which legend and history made sacred to the Greeks, Olympia held the foremost place. It was here they recognized and expressed their unity as a people. Greece, it must be remembered, was not a nation; it was not governed by one body, nor in one city, but was broken up into almost an infinity of little states, extending over not only the mainland, the islands, and the coasts of Asia Minor, but also along the coasts of Italy and Sicily; states often at war with one another, allying themselves now with one power, now with another, as it suited their interests. In spite of these internal dissensions, however, they never forgot the great difference between themselves as a whole, however widely separated they might be, and the nations surrounding them; and in certain great national institutions, like the early Amphictyonic Councils, and the Oracle of Delphi, they manifested this sense of unity. Nowhere was it more religiously observed and more carefully fostered than at this little spot in the valley of the Alpheios, in Elis. About twenty miles above its mouth, in a long narrow valley, surrounded by well-wooded hills, this river is joined by the smaller stream of the Kladeos, coming from the north. In the angle formed by the two the Olympic games were said to have been founded by the Idaian Herakles, a hero of earlier date than the famous one of the same name. It was here that the mythical chariot-race between Pelops and Oinomaos for the possession of the latter's daughter, Hippodameia, took place; and Pelops, having won and carried off his bride, was

looked upon, and later worshipped, as the original Olympic victor. In an inclosure sacred to him, the remains of which may still be recognized, were afterwards raised the trees from which the olive-wreaths given as prizes were cut. Later, the famous Herakles instituted games and other religious ceremonies here, after slaying Augeas for his perfidy in not delivering the cattle which he promised as the reward for the cleansing of his stables. According to some legends this was the original foundation of the games.

The institution was for a considerable period almost local. It was probably in the eighth century B. C. that Iphitos, king of Elis, and the Spartan Lykourgos opened the historical epoch of the Olympic games, making them a national Hellenic festival, and establishing the principles on which, with the modifications caused by the development of Greek civilization, they were conducted for nearly twelve hundred years, until the decay of Greek religion brought them to an end, A. D. 394. The festival took place every four years, during the first full moon after the summer solstice, and lasted five days. During its continuance peace was proclaimed throughout Hellas, and any state violating this peace was suspended from the rights and privileges of participation in the exercises. From the year 776 B. C. the names of victors were preserved, and subsequently the occurrence of this festival became the basis of Greek chronology, which was reckoned by Olympiads, each Olympiad being a term of four years. Every free Greek, from whatever town or colony, could take part in the various contests, and the victor's name was proclaimed through the whole land. On the other hand foreigners were rigidly excluded. Even Alexander the Great had to prove his Argolic extraction before he was admitted, and though victorious was allowed only a second prize. Statues were erected to those who had conquered more than once, and these, with the votive statues erected by states and individuals in honor of various divinities, made Olympia a museum of art rivalling Athens and Delphi.

Olympia was not a city. It was a collection of temples, altars, and treasuries, in a sacred inclosure about which

grew up, in course of time, other buildings connected with the festival, such as gymnasia, council halls, buildings for the entertainment of honored guests, etc. Everything was done under the immediate patronage of Zeus, the father of gods and of men. His was the chief shrine, under his image the prizes were awarded, and before him all oaths were sworn. In early times he was worshipped jointly with Hera in the very ancient temple known as the Heraion. There is no indication of a temple dedicated exclusively to him before the fifth century B. C., when was built the GREAT TEMPLE, from which the pediment groups (Nos. 65, 66) are taken. This was begun probably about the year 470, with booty taken by the Eleans in a campaign against their neighbors, the architect being LIBON, a native of Elis. Just when it was finished is not known. Herodotos speaks of it as complete in 445, but it must have been finished some time before then, as we read of the Spartans placing a golden shield on the apex of the eastern pediment after a battle at Tanagra, in 457. The colossal STATUE OF ZEUS, of gold and ivory, which stood in the interior, was made by Pheidias after he had completed the statue of Athena for the Parthenon, and therefore later than 438, in which year the Athena was dedicated.

Through the whole course of Greek civilization Olympia retained its influential position, and even after Greece had lost her independence, her foreign rulers held the Olympic festival in the greatest respect, placing themselves in the position of servants rather than masters of its priests and judges. The Macedonian rulers not only entered the contests, as we have seen, but dedicated magnificent offerings in the sanctuary; and even Nero sought to win himself glory by appearing as a competitor in the games. With the decay of the old civilization and the rise of Christianity, the work of Olympia was done. Theodosius suppressed the games at the end of the fourth century after Christ, earthquakes completed the ruin that had been begun by robbers and barbarians, and Time began its slow work of burial. The two rivers, which at certain seasons bring down large quantities of soil,

became choked at their outlet, and overflowed the plain for many years, until the cluster of once famous buildings was buried in soft alluvium, in some places to a depth of nearly twenty feet.

The idea of excavating there has been shared by many people during the last hundred years. In 1829 slight excavations were undertaken by the French on the site of the Temple of Zeus, but it remained for Germany to do the work thoroughly. For this we are indebted to Professor ERNST CURTIUS, author of the History of Greece, who secured the interest of the German Emperor and Crown Prince in the project; and after many vexatious delays and disappointments, a convention was signed by the German and Greek governments, in 1874, by which the former was allowed to excavate for five years on the site of Olympia, *on the condition that nothing be taken away*, Germany retaining as her only right the privilege of being the first to publish the discoveries and the exclusive power to make and sell casts and other reproductions of the objects found. In this disinterested spirit, acting solely for the benefit of science, the Germans conducted their excavations during the years 1875–81 (the term being extended one year), at an expense of $200,000, placing the work in charge of three directors in Berlin, and a corps of thirteen archæologists and architects at Olympia, among whom the superintendence of the work was divided. In that time was laid bare a space which might be roughly described as a square, measuring about one thousand feet on each side, comprising the Temple of Zeus and all the other buildings within the sacred inclosure, and many important buildings about it. These and the sculptural discoveries, which were very extensive, illustrate every epoch of Greek art, from the time when it was under the influence of the older arts of the East to the Byzantine period. With the exception of a small collection of duplicates presented to Germany and now in Berlin, all the objects found are in a museum recently erected at Olympia.

For a history and description of Olympia and the excavations, see Adolf Bötticher, *Olympia*, 2d ed., Berlin, 1885, and an essay by C. T. Newton in his *Essays on Art and Archæology*, p. 321 ff. The discov-

eries are fully illustrated in the *Ausgrabungen zu Olympia*, 5 vols. Berlin, 1876–81. The final publication, by the German government, of the results of the excavations is now (1891) in progress. It will consist of five quarto volumes of text and four folio volumes of plates, prepared under the direction of those who had charge of the excavations.

65A–H and 66A–I. Figures from the Pediments of the Temple of Zeus.

Of Parian marble. Now in the Museum at Olympia. There are no restorations, but on three of our casts the outlines of missing parts have been roughly sketched, in plaster, to give a better general idea of the whole. These are as follows: **65B**, the right leg; **66B**, parts of both legs; **66G**, belly and hind legs. These figures were all found during the German excavations, 1875–81, but the exact date of the discovery of each piece is given in the text accompanying the plates of the *Ausgrabungen zu Olympia*, as follows: EASTERN PEDIMENT, **65A**, Vol. IV, pls. VI–VIII; **B**, Vol. I, pls. X, XI; **C**, Vol. I, pl. IX; **D**, Vol. II, pl. V; **E**, Vol. I, pl. VII; **F**, Vol. I, pl. XII; **G**, Vol. I, pl. XIII; **H**, Vol. I, pl. XV. WESTERN PEDIMENT, **66A**, Vol. II, pl. IX, B; **B**, Vol. III, pls. XIV, A, XVI, A; **C D**, Vol. II, pl. XXV, and Vol. III, pl. XI; **E**, Vol. II, pls. XXI, XXII, and Vol. III, pl. X; **F G**, Vol. II, pls. XXIII, XXIV, and Vol. III, pl. XIII A; **H**, Vol. II, pl. XV; **I**, Vol. I, pl. XVIII, B.

COLOR was noted on the upper lip of **65B**, and on the cloak of **66E**. Red in both cases.

The subject of the eastern or principal front (**65A–H**) was the opening of the chariot race between Pelops and Oinomaos for the possession of Hippodameia, the daughter of the latter. Over this contest Zeus presided, as he did over the Olympic games. The general arrangement of the composition may be studied in the small model of the pediment at the right, above the large figures, where it will be seen that Zeus stood in the centre, with Oinomaos and his wife Sterope on one side, and Pelops with Hippodameia on the other. Behind each of the competitors stood his chariot, with attendants and other figures filling out the ends. Our selection from the group consists of eight figures, the Zeus (**D**), Oinomaos (**C**), Hippodameia (**E**), an old man (**B**) reclining as though to watch the race, two attendants (**F G**), and the personifications of the rivers Kladeos (**A**) and Alpheios (**H**), locating the scene of action.

The western front (66A–I) represented the battle between the Lapiths and Kentaurs at the wedding of Peirithoös and Deidameia, when Eurytion attempted to carry off the bride. This is a favorite subject in Greek, and especially Attic, sculpture, and is usually considered as symbolic of the struggle between civilization and barbarism. At Olympia it was probably intended to enforce the principle of order at a gathering of kinsmen such as the festival brought together; for the Lapiths and Kentaurs, though of widely different natures, were of the same race, both being descendants of Apollo. The entire composition is shown in the small model at the right. In the midst of the confusion caused by the attempted rape, appears Apollo himself (E), the stern punisher of lawlessness and disorder, who with the calmness of divinity repels the drunken Kentaur simply through the force of his outstretched arm. Here, as in the eastern pediment, there was the rhythmical balancing of figures on the two sides. The woman rescued by Apollo is evidently Deidameia (D); the fragments, A, B, have been recognized as those of Peirithoös, but the others have not been identified.

Pausanias, who described Olympia as it appeared in the second century after Christ, says that the eastern pediment group was the work of Paionios of Mende in Thrace, the western that of Alkamenes of Athens. Paionios we know only through one other work, the Niké (No. 451), which is ascribed to him by both Pausanias and the inscription on its pedestal. Of Alkamenes no identified work remains, but through literary sources we know him as one of the great masters of the Athenian school at its greatest epoch, a younger contemporary and pupil of Pheidias. We may judge of his style, therefore, by the extant sculptures of that school and period. Both these and the Niké show such a great advance beyond the art of the Olympian groups as to render the assertion of Pausanias regarding either of these sculptors almost incredible. Yet the rejection of an ancient authority is unwarrantable without positive proof of error, such as in the present case does not exist. Our knowledge of the history of Paionios

and Alkamenes is very slight, and though it is evident that they could not have executed these groups when under the influence of Pheidias, it is still possible that they may have done so at an earlier period. Unfortunately we have not the material necessary to either confirm or disprove the statement of Pausanias, and must judge the sculptures simply by their style. This shows that in the history of Greek art they occupy a place midway between the Æginetan groups and those of the Parthenon, in which respect they correspond with the date of the completion of the Temple of Zeus, about 460 B. C., when they were probably made. They are of great importance in illustrating the condition of sculpture just before it felt the influence of Pheidias. In execution there is little advance beyond the Æginetan figures. The muscular surfaces are hard and flat, the action is not yet freed from archaic stiffness, the hair is either treated in a wiry, mechanical manner, as in the Apollo (66E) and the Lapith head (66H), or left to be expressed entirely in color, as in the Peirithoös (66A). In the drapery there is some improvement. The folds are less stiff and symmetrical than in works of the beginning of the century, yet they are neither vigorous nor graceful. The sculptor has no idea of the value of drapery as a means for expressing the character of the figures; his effort was apparently that of mere imitation, and in this he has not wholly succeeded. On the other hand, the faces display character. The "Æginetan smile" has disappeared, and although there are no lines expressive of mental emotion, individuality has been attained.

It is, however, chiefly in conception that these sculptures are superior to earlier works. The Æginetan figures do not indicate that their sculptor had any higher aim than the representation of the body in action. The absence of any attempt to express an intellectual idea deprives them of impressiveness. The Olympian figures, on the contrary, are full of dignity; they possess the ethical quality which distinguishes a great from a clever work. In spite of technical shortcomings, the Apollo is a superb conception of divinity, and in all the figures there is a suggestion of self-restraint which harmonizes well with the Doric archi-

tecture of the temple. They show the spirit of the greatest epoch, without its power of expression.

NOTE. The order in which the several figures were originally arranged in each pediment is still a subject of investigation and dispute. The solution of the question depends so much upon technical points, and upon the examination of fragments not represented in our collection, that it cannot be attempted here. What figures we have from the eastern pediment are arranged in the relative positions assigned them by Professor Treu, while in the small model the arrangement of Professor Curtius is shown. The central group of the western pediment is arranged in the order first adopted by the German authorities, and generally accepted until recently, when Professor Treu announced his belief that the two groups **66** C D and F G should be transposed. Until the question is definitely settled, however, the older arrangement is retained here, as it is much more effective than the other. Those who wish to follow the investigation are referred to the two essays by Professor Treu in the *Jahrbuch des deutschen archäologischen Instituts:* on the western pediment, Vol. III, 1888, p. 175; on the eastern pediment, Vol. IV, 1889, p. 266.

67–70. Four Metopes from the Temple of Zeus.

67. In the Museum at Olympia. Found in the pronaos of the temple, April, 1876. PUBLISHED in the *Ausgrabungen zu Olympia*, I, pl. XVII; Mitchell, *History of Ancient Sculpture*, fig. 123.

68. The larger part found by a French expedition under Blouet, 1829–30, and now in the Louvre. The lower part and some fragments discovered by the Germans, 1880, and now in the Museum at Olympia. COLORS noted on the lower part, blue on the ground of the relief, brownish red on the legs of the bull. PUBLISHED: *Ausgrabungen*, V, pl. XVII; Rayet, *Monuments de l'Art Antique*, I, pl. XXVIII.

69. The female figure found by the French expedition above referred to, 1829–30, and now in the Louvre. The male torso found by the Germans, December, 1876, and now in the Museum at Olympia. PUBLISHED entire, Bötticher, *Olympia*, fig. 51; Mitchell, *History of Ancient Sculpture*, fig. 122.

70. In the Museum at Olympia. The Athena found in the pronaos of the temple, November, 1876. PUBLISHED: *Ausgrabungen*, II, pl. XXVI, A; Mitchell, *History of Ancient Sculpture*, fig. 124.

The metopes over the outer columns of this temple, unlike those of the Parthenon, were without any plastic decoration; but over the inner row of columns, at the front and rear of the building, ran a frieze of triglyphs and metopes, the latter carved in high relief. Of these there were six at each end, representing the labors of Herakles.

Nos. 67 and 70 are from the eastern series, Nos. 68 and 69 from the western. 67 represents Herakles bearing the burden of Atlas, who, having secured the apples of the Hesperides, now offers them to the hero. The globe of the heavens is suggested by the cushion on the shoulders of Herakles, on which it is supposed to rest. At the left stands a young woman with hand uplifted, as though to assist him. This is possibly a daughter of Hesperos. 68 shows Herakles capturing the Cretan bull, 69 his return after his victory over the Stymphalian birds, one of whom he was probably represented as offering to his protectress, Athena, who sits upon the rock. The subject of 70 is the cleaning of the stable of Augeias. Here, again, Athena is present as his friend.

In style these metopes present the same characteristics as the pediment sculptures, described on pages 64–66. This resemblance offers an additional reason for believing that the latter date from the same period as the temple itself, as the metopes were necessarily carved before they were put in position.

71. Fragment of another Metope.

From the east end. Found January 25, 1876. In the Museum at Olympia. PUBLISHED: *Ausgrabungen*, I, pl. XVIII A.

This almost unrecognizable fragment represents the jar in which Eurystheus tried to hide himself when frightened by the Erymanthian boar, brought to him by Herakles. Early vases, on which the subject frequently occurs, show that Herakles, of whom only one foot remains in this fragment, carried the boar on his shoulders, threatening to drop him on the terrified king, whose head and arms protruded from the jar.

72–75. Four of the Lion's Heads, placed at intervals along the cyma, or moulding at the edge of the roof, of the Zeus Temple, to drain off the rain-water. These heads show considerable individuality and variety in their treatment, and are evidently the work of different hands.

76. Bronze Tablet, containing a decree of the people of Elis in honor of Damokrates of Tenedos. At the top, a bunch of grapes and two hatchets, the arms of Tenedos.

In the Museum at Olympia. PUBLISHED: *Ausgrabungen zu Olympia*, I, pl. XXXI; *Archäologische Zeitung*, 1875, p. 183.

77. Inscription from the round pedestal of a colossal statue of Zeus erected at Olympia by the Spartans in 464 B. C.

In the Museum at Olympia. PUBLISHED: Pausanias, V, XXIV, 3; *Archäologische Zeitung*, 1876, pl. VI, No. 3, and p. 49.

78. Inscription from the pedestal of an offering dedicated at Olympia by a certain Praxiteles, "of Syracuse and Kamarina."

In the Museum at Olympia. PUBLISHED: *Archäologische Zeitung*, 1876, pl. VI, No. 2, and p. 42.

79. Inscription from the same pedestal, recording the names of the artists Atotos and Argeiadas (?) of Argos.

In the Museum at Olympia. PUBLISHED: *Archäologische Zeitung*, 1876, pl. VI, No. 1, and p. 47.

80. Spear Head, of bronze, dedicated by the Methanians after a victory over the Spartans.

In the Museum at Olympia. PUBLISHED: Röhl, *Inscriptiones Graecae Antiquissimae*, 46.

Other works from Olympia in this collection are as follows: —

FIRST GREEK ROOM. Bronze relief, No. 4.
FOURTH GREEK ROOM. Archaic bronze head of Zeus, No. 128.
Large archaic head of Hera, No. 133.
Head of a young pugilist, No. 160.
Bronze head of a bearded pugilist, No. 168.
Bronze statuette of Apollo, No. 254.
Bronze statuette of Apollo, No. 256.
Bronze statuette of a youth reclining, No. 257.
Bronze statuette of Zeus hurling thunderbolt, No. 259.
Bronze statuette, a primitive xoanon, No. 271.
Bronze statuette of a woman, as mirror stand, No. 274.
Bronze statuette of a warrior, No. 277.

Bronze statuette of a warrior, No. 278.
Bronze statuette of Zeus in long mantle, No. 288.
Bronze statuette of a youth with raised hands, No. 289.
Bronze griffin's head, No. 351.
CORRIDOR. The Niké of Paionios, No. 451.
Inscription from the same, No. 452.
The Hermes of Praxiteles, No. 516.
BASEMENT. Fragment of a Roman statue, No. 877.

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81. Diskobolos, after Myron. Statue in the Vatican.

Of marble. Found in Hadrian's Villa, 1791, and placed by Pius VI. in the Vatican. RESTORATIONS: The head, left arm, left leg from knee down, and the greater part of the diskos. PUBLISHED: Bouillon, *Musée des Antiques*, II, pl. XVIII; Welcker, *Alte Denkmäler*, I, p. 417 ff.; Collignon, *L'Archéologie Grecque*, fig. 45; etc.

This statue carries us a stage beyond those we have been studying, to MYRON of Athens, who was a pupil of Ageladas, and probably an older contemporary of Pheidias and Polykleitos. He was one of the most famous sculptors of his age. Few of his works have survived even in copies, but the numerous allusions to him in ancient writers show his tendency as a sculptor to have been realistic, in contrast to both the ideality of Pheidias and the quiet scholarliness of Polykleitos. His favorite theme appears to have been the human figure in intense action, and one of his most celebrated works was the bronze statue of an athlete in the act of throwing a diskos, in the game known as the *diskobolia* (*i. e.*, disk-hurling). The object of the game was to throw the disk, which was of bronze, weighing a little less than four pounds, the greatest possible distance, in a given direction, but without regard to a goal. Lucian (*Philopseudes*, 18) describes Myron's statue as "bent in the attitude of throwing, looking back at the hand which holds the diskos, and with one leg slightly contracted, as though to recover his balance after the throw."

The statue in the Vatican is in point of execution one of the best of the numerous extant copies of this figure. Lucian's description places the identity beyond doubt. The attitude of the head, which is modern, does not correspond with the description, but the muscles of the neck

show that the restoration is incorrect, and that the head was originally turned in the direction described. Another marble copy, in the Lancellotti Palace, Rome, still retains its original head, which is so turned. A photograph of that statue hangs upon the pedestal.

These marble copies can hardly be regarded as anything more than suggestions of the original. They were executed during the Roman empire, and while they show the type and attitude of the figure, they undoubtedly give but a poor idea of the modelling. The presence of the tree-stump, necessary for support in the marble, but not required in the bronze, seriously hinders an appreciation of what must have been the most striking feature of the original, the wonderful balance in the pose. Fortunately, a small ancient copy of the statue in the material of the original has been preserved, and is now in Munich. A cast of it is in the case of small casts in the Fourth Greek Room. That figure has no extraneous support whatever, yet contorted as the body is, the line of equilibrium falls perpendicularly through the centre, from whatever point of view the statuette is seen, and gives a perfectly satisfactory sense of support in spite of the instantaneous character of the action.

82. Marsyas, after Myron. Statue in the Lateran Museum, Rome.

Of marble. Found, April, 1823, on the Esquiline, among ruins that bore indications of being the remains of a sculptor's studio. RESTORATIONS: Both ears, both arms from the shoulders, left leg from knee to ankle, fore half of the right foot, the plinth, excepting the part which belongs to the left foot; the tree appears to be original. (Benndorf and Schöne.) PUBLISHED: Brunn, in the *Monumenti dell' Instituto*, VI, pl. XXIII, and *Annali*, 1858, p. 374; Collignon, in Rayet's *Monuments de l'Art Antique*, I, pl. XXXIII; Benndorf and Schöne, *Die Antike Bildwerke des Lateranischen Museums*, No. 225; etc.

To Athena was attributed the invention of the double flutes; and, according to the legend, when she first played upon them before the Olympian divinities, the smiles of Hera and Aphrodite excited her suspicion. So she watched the reflection of her face in a spring, and seeing how the act of playing distorted her features, she threw

down the pipes in disgust. Marsyas the satyr, who was standing by, picked them up, learned to play upon them, and thus they became a distinctively satyric instrument, used in bacchanalian festivities.

In his description of the Akropolis, Pausanias (I, XXIV, 1) mentions a group of "Athena striking Marsyas because he picked up the pipes which she wished to throw away." He does not name the sculptor, but Pliny, in his list of Myron's works, includes the "Satyr amazed at the pipes and Minerva." It was Professor Brunn who, putting these and other facts together, first recognized that in the statue of the Satyr in the Lateran Museum, of which this is the cast, we have a copy of the Marsyas from the group described, and that its style and technical peculiarities are such as to warrant the assumption that its original was the work of Myron. The identification, to be sure, is conjectural, but it rests upon strong evidence, particularly a number of small reproductions of a group like that described, on coins, vases, etc., in which the figure of Marsyas corresponds to this. (Some of these are shown in Rayet's *Monuments*, cited above.)

Accepting this as the true explanation of the statue, the arms are found to be wrongly restored. The hands should not hold castanets, but be outspread, in an attitude of astonishment. Like the Diskobolos, this figure shows Myron's predilection for representing intense action, and the genius with which he treated the difficult problem of arrested motion. The sculptor has caught his subject in an instantaneous pause, in the midst of excited movement, yet the balance of the pose is so skilfully adjusted that it produces no sense of disturbance or unrest in the mind of the spectator.

83. Lion's Head, from the temple of Hera near Argos, and now in the Museum at Argos.

Of the casts in this room, Nos. **65A–H, 67, 71–80** are the property of the Boston Athenæum.

Nos. **60A–O** were purchased with the bequest of Charles Sumner.

THIRD GREEK ROOM.

91. The "Spinario." Statue in the Palazzo dei Conservatori, Rome.

Of bronze. Date and place of discovery not known. As early as the end of the 15th century the statue was in a Roman collection. Carried to France after the treaty of Tolentino, and subsequently returned. There are no restorations. PUBLISHED: Rayet, *Monuments de l'Art Antique*, I, pl. XXXV; Brizio, in the *Annali dell' Instituto*, 1874, p. 49, pl. M, and *Monumenti*, X, pl. II; Robert, *Annali*, 1876, p. 124; Furtwängler, *Der Dornauszieher*, Berlin, 1876; etc.

This is one of the most interesting specimens of Greek *genre* sculpture that we possess. A purely decorative work, without either mythological or historical significance, it represents a boy absorbed in drawing a thorn slowly and carefully from the sole of his foot. His spare form and slender arms and legs are rendered with a close study of nature, but the face is as devoid of expression as those of all statues of the early period. Several other copies of the figure exist, the best being the "Castellani" Spinario, of marble, in the British Museum (published by Rayet, *ubi supra*, pl. XXXVI). In all of these the head is treated with as much realism as the figure; the hair is short and curly, and the face, with wrinkled brow and parted lips, expresses both the pain and the delicacy of the operation.

This difference from the more general type has made the Roman Spinario the subject of much discussion as to its date, the principal authorities who have made special studies of the figure differing from one another to the extent of four hundred and fifty years. By some it is considered a work of the Attic school of the middle of the fifth century B. C.; by others it is placed as late as the

beginning of the Christian era, when there was at Rome a school of sculptors who affected the simplicity of early Greek art, just as some artists of our time follow the methods of the pre-Raphaelite painters. While it is not possible to determine when the statue was actually made, its style is unquestionably that of the period preceding Pheidias. At that time there were at Athens sculptors who represented the human figure with all the realism of this statue; and the shape of the skull, high at the crown and declining towards the forehead, the type of the face, and the treatment of the hair, are in exact accord with many existing sculptures of that epoch.

92, 92A. The so-called Apollo and the Omphalos.
Statue in the National Museum, Athens.

Of Pentelic (?) marble. Found in July, 1862, in the Dionysiac Theatre, Athens: the statue behind the stage of Phaidros, near the left parodos, according to the official report, and the omphalos near by, between the parallel walls of the same parodos. Formerly in the Theseion. There are no restorations. PUBLISHED: Conze, *Beiträge*, pp. 13 f., and pl. III-V; Waldstein, in *Journal of Hellenic Studies*, I, p. 168, and II, p. 332 (reprinted in his *Essays on the Art of Pheidias*, p. 323); Schreiber, in *Mittheilungen des Instituts in Athen*, IX, 1884, p. 234 and pl. IX; etc.

The Omphalos (navel) was a stone at Delphi which marked that place as the navel or centre of the world, and is therefore intimately connected with Apollo, in representations of whom it often occurs (see, for example, the Rape of the Tripod in No. 41, First Greek Room). It is always represented as a cone-shaped object, and usually bound with fillets, as in the present case. When, therefore, this statue was found, and the omphalos near by, with the marks of feet on its upper surface, the two were thought to belong together, and to represent Apollo standing upon the omphalos. A slight examination will show that this is an impossible restoration. The feet of the figure could not be made to fit the marks on the omphalos, being both too large and placed at a different angle. Moreover, a long, narrow projection on the outside of the right leg indicates that the statue leaned against an artificial support, perhaps the trunk of a tree, of which there are no traces

on the omphalos. The impossibility of the connection was at once recognized by the authorities of the Berlin Museum, who set up their casts of the figure and the omphalos separately, and was afterwards proved by Dr. Waldstein, in the essays cited above.

Whether the statue represents Apollo or an athlete is not easily determined. Both names have been assigned to it by various authorities, the difficulty being that, as Apollo was regarded as the type of perfect youthful manhood, the statues of him throughout the earlier periods of Greek art are so like those of victorious athletes that some characteristic attribute, such as in the present case does not exist, is necessary to distinguish one from the other. The original of this statue, which was probably of bronze, was evidently a popular work in antiquity, as a number of replicas of it have been found, the best of them being the so-called "Choiseul-Gouffier Apollo" in the British Museum. (A cast of the head is in the Fourth Greek Room, No. 135.) That statue still retains the feet, and also the trunk of the tree which served as a support. On the latter are the remains of a long, narrow object, with a bunch or knob at the top. Waldstein believes this to be the strap with which boxers used to bind their hands, and argues therefrom that the statue is that of a pugilist. His definition of the object, however, is open to question. It is more probably a bow, and adds at least some weight to the generally accepted theory that the statue is an Apollo.

The date of the original was probably about the same as that of the large Apollo (66 E) from the temple of Zeus at Olympia (about 460 B. C.), with which it has many points of resemblance in style. Both feet were planted firmly upon the ground, in an attitude not quite free from constraint, the body has a square effect, the shoulders are broad, the hips narrow in proportion, the legs long and rather slender, and the abdominal muscles are flat and lacking in fulness. These are all characteristics of the last stages of the archaic period. As to the school in which the statue originated, that unfortunately cannot be determined in the present state of our knowledge. Waldstein attributes it to Pythagoras of Rhegion, of whose

style very little is definitely known, and others have thought it an Athenian work.

93. Gravestone of Philis, in the Louvre.

Of Parian marble. Found, 1864, by E. Miller, in the island of Thasos. There are no restorations. COLORS: "Le marbre conserve encore des traces de peinture, même — ce qui est très rare dans la sculpture antique — sur les chairs, surtout sur la joue, où la couleur forme une légère couche rosâtre." — Prachov, 1872. PUBLISHED: Mitchell, *History of Ancient Sculpture, Selections*, pl. II, 1; Prachov, in the *Annali dell' Instituto*, 1872, pl. L, p. 185; etc.

This relief is extremely interesting as the prototype of the style of gravestone which became popular at Athens at the beginning of the fourth century B. C. (See the series in the western end of the Corridor.) It is considerably older than any of its class hitherto brought to light in Athens; and having been found in one of the islands in the northern part of the Ægean, it is often quoted as a witness to the influence which the art of northern Greece had upon that of Athens in the period immediately preceding the construction of the Parthenon. The deceased "Philis, daughter of Kleomedes," is represented as seated, holding a casket from which she takes, or into which she puts, a roll, possibly a manuscript. The drapery shows a great advance over that of any work that we have hitherto studied, being arranged naturally and effectively. But in the head archaic traits are still apparent. The hair is in spirals, the chin is unnaturally long, like that of the Harmodios, 62, and the boy, 64, in the preceding room, and the ear is too high. The eye shows the period of transition, being neither full, as in earlier reliefs, nor yet quite in profile.

The date of the relief is probably about the middle of the fifth century B. C.

94. Girl starting in a Race. Statue in the Vatican.

Of marble. Date and place of discovery unknown. Formerly in the possession of the Barberini family, of whom it was acquired by Pope Clement XIV. (1769–75), and by him placed in the Vatican. RESTORATIONS: Both arms, from above the elbows. PUBLISHED: Visconti, *Museo Pio Clementino*, III, pl. XXVII; Bau-

meister, *Denkmäler*, III, p. 2111, fig. 2362; Wolters' Friederichs, No. 213; etc.

This is probably the Roman copy of a Greek statue which was erected in honor of a victor in a girls' race. The restorer has given the arms a gesture expressive of surprise, which does not harmonize with the rest of the figure, and is doubtless wrong. The palm-branch on the stump is emblematic of victory, the lithe, active form and the muscular development of the chest indicate athletic training, and the broad, tight girdle above the waist suggests the runner. The pose of the body shows that she is waiting for the signal to start, and the arms should have been in a position to correspond. The original statue was probably of bronze, and therefore the tree trunk would not have been necessary as a support, so that we may imagine the figure as standing entirely free, and thereby gaining immensely in effect. The Roman copyist has evidently treated his model with some freedom, but the head still betrays the characteristics of the later archaic period, such as the shape of the cranium, which is like that of the "Spinario" (No. 91), the long chin, and the situation of the ear, which is too high. The original statue was probably, therefore, a work of about the middle of the fifth century B. C.

The contest commemorated in this statue was very likely one of those held during the festival of Hera at Olympia, described as follows by Pausanias (XVI, 11, 3): "There is a running competition for girls; not all of the same age, but the youngest run first, after them those next in age, and the last to run are the oldest of the girls. And they run thus: their hair is let down, the tunic reaches to a little above the knees, and the right shoulder is bare to the breast."

95. Penelope, so called. Statue in the Vatican.

Of Parian marble. Date of discovery unknown. Probably added to the Vatican collection after the French invasion in 1798. RESTORATIONS: The face, with the exception of the nose, is ancient, but does not belong to the statue; the drapery surrounding the head and extending quite a distance down the left half of the back is modern, also the right hand and knee, both feet, and the

rocks on which the figure is seated. (Studniczka.) PUBLISHED: Studniczka, in the *Antike Denkmäler*, I, pls. XXXI, XXXII, and p. 17; Wolters' Friederichs, No. 211; etc.

This statue received the name by which it is popularly known because of its attitude of weariness and despondency, suggestive of Penelope mourning for Odysseus, and also because Penelope is thus represented on several terra-cotta reliefs. As a matter of fact, however, the attitude is by no means peculiar to her, but was frequently employed by sculptors to express grief, and the numerous examples of it that survive show that it had no reference to any particular individual. This being the case, it is doubtful whether the statue was anything more than a grave monument; and as there are a number of replicas of it, the type was probably a common one, possibly derived from some popular work of which we have no further knowledge.

The figure is treated rather in the style of high relief, and was evidently intended to be seen from only one side. This fact suggests that the original from which it was taken may have been a relief, and perhaps formed part of a composition. The restorations are so abundant that it is not easy to form an idea of its style and date, but comparison with the other copies referred to show that in the original the head leaned upon the right hand, the left foot rested firmly upon the ground, and the seat was a chair, under which was a basket, such as is frequently seen in vase-paintings and grave-reliefs. The date of the original was probably about the middle of the fifth century B. C.

96. The Eleusinian Slab. Bas-relief in the National Museum, Athens.

Of Parian marble. Found in May, 1859, at Eleusis, close by the chapel of S. Zacharias, during excavations for the foundations of a school-house. Carried at once to Athens, and placed in the Theseion, whence it was subsequently removed to its present place. The cracks between the several fragments composing the slab have been partially filled with plaster, otherwise there are no restorations. PUBLISHED: *Monumenti dell' Instituto*, VI, pl. XLV, and Welcker in the *Annali*, 1860, p. 454; Fr. Lenormant in the *Gazette des Beaux Arts*, 1860, p. 65; Overbeck, *Kunstmytho-*

logie, Demeter, pp. 426, 564, and Atlas, pl. XIV, No. 8; Baumeister, *Denkmäler*, I, p. 413, fig. 454; etc.

In the centre stands a boy, whose chlamys, or cloak, has fallen from his shoulders. His right hand is uplifted to receive some object from the woman whom he faces. She wears rather short, wavy hair, and is clothed in a Doric chiton. In her left hand she holds a long sceptre. The right hand evidently held a small object; and small holes drilled in the marble, not visible in the cast, show that this was of metal, fastened to the surface. Behind the boy stands another woman, clothed in an Ionic chiton, and himation, or shawl, who was probably placing a wreath or crown, also of metal, upon his head. In her left hand she holds a large torch.

There can be no doubt that the two women are the Great Goddesses, whose shrine was at Eleusis, — Demeter and her daughter Persephone, or Kora. There is, however, nothing in the type or attributes to distinguish mother from daughter. The sceptre and the torch are common to both. But if we assume, as is now generally agreed, that the boy is the mythical Triptolemos, then we have, as the most probable interpretation of the relief, the despatch of Triptolemos by Demeter to carry the blessings of agriculture to mankind. This is a favorite subject in vase-paintings, in which Demeter is frequently represented handing him the ears of wheat as a symbol of his mission. The figure at the left would then be Demeter, and the object in her hand the wheat, while opposite stands Persephone, crowning him.

This is an original work of the fifth century B. C., and is probably contemporary with the building of the Parthenon (*circa* 450–440). It has the severe character of a purely religious work, treated however without either affectation or conventionality. The tranquil spirit of the group, and the entire absence both of sensationalism and sentimentality are characteristic of all compositions of the great age of sculpture.

This cast was presented to the Museum by the late Charles C. Perkins.

97, 98. Statues of Amazons.

97. In the **Capitoline Museum**, Rome. (Room of the Dying Galatian.) Of Greek marble. Formerly in the Villa d'Este at Tivoli. Placed in the Capitoline Museum by Benedict XIV., in 1753. RESTORATIONS: The neck, and part of the breast, the entire right arm, parts of the fingers of the left hand, the bow, with the exception of a small piece in the left hand, the left leg from the middle of the thigh to below the knee, the fore half of the left foot with the triangular block under it, the right foot, pieces in the rim of the shield, the helmet, and the entire plinth. The head is ancient (nose restored) but does not belong to the statue. PUBLISHED: Nibby, *Sculture del Campidoglio*, II, 22; Michaelis, in the *Jahrbuch des deutschen archäologischen Instituts*, I, 1886, p. 19, β, and p. 18, *m*; *Nuova Descrizione del Museo Capitolino*, 1882, p. 326, No. 4; etc.

98. In the **Berlin Museum**. Of Pentelic marble. Found, 1869, in the Vicolo di S. Niccola di Tolentino, Rome. RESTORATIONS, by Steinhauser: Nose, right arm, left forearm and hand, both feet, the pillar, and small pieces in the drapery, etc. PUBLISHED: *Monumenti dell' Instituto*, IX, pl. XII; Michaelis, *ubi supra*, p. 15, *C*, and authorities there quoted.

For the discussion of the origin of the Amazon statues, and the variations of the types, see especially Michaelis, in the *Jahrbuch des deutschen archäologischen Instituts*, 1886, p. 14; Wolters' Friederichs, Nos. 513–517; and authorities quoted by them.

These are two of a considerable number of statues scattered through various European collections, which reproduce substantially the same type, but vary somewhat in motive and details. Other well-known members of the group are illustrated in the photographs accompanying the casts. Upon the basis of the variations, these statues are subdivided into three classes, the first representing an Amazon leaning upon a pillar (No. **98**); the second uncovering her right breast, under which is a wound (see the "Amazon of Sosikles" in the photograph); and the third restored as drawing a bow over her shoulder (No. **97**). Overbeck adds a fourth, which resembles No. 98, without the pillar.

All these figures were found in a considerably mutilated condition, and have been extensively restored; but by a careful comparison of the parts that are original in the various examples, such as that made by Professor Michaelis in the essay cited above, the correctness of the restoration in each case may be pretty thoroughly tested.

Such a comparison shows that No. 98 is practically as it should be, the only doubt being as to the action of the left hand. There is some question also, whether the original from which this statue was copied could have had a wound under the right breast, as it makes the pose both painful and unnatural. The restorations of No. 97 are by no means as satisfactory. The head is ancient, but belongs to a statue of class II, and the action of the arms, drawing a bow over the shoulder, has been strongly disputed. It is maintained by some writers that this Amazon was originally represented as bracing herself against a spear, in the attitude one takes when about to vault; the authority for the opinion being an ancient gem on which is engraved an Amazon like this in the position described. Michaelis, who advocates that theory, has proved the incorrectness of the present restoration by showing that the bow was not held in the hands but fastened to the quiver, in a manner frequently illustrated in vase-paintings. As he has said, it is most probable that the long narrow object which now forms part of the quiver, on its under side, is in reality what was left of the bow when the statue was found, and has been worked over to its present appearance by the restorer. Notwithstanding this, however, the restoration with the spear in the present case is of doubtful tenability, because a fragment of the object which passed through the left hand is still preserved, and whatever it may have been, it is too flat and too small in circumference for the shaft of a spear, or a vaulting-pole. And in the figure itself there is not the slightest tension of the muscles or other suggestion of contemplated action. Its spirit is quite as full of repose as that of No. 98.

We learn from Pliny that several of the greatest sculptors of Greece, Pheidias among them, made statues of Amazons for the Temple of Artemis at Ephesos. Of those the statue by Polykleitos (see p. 109) was considered the best. Without wearying the visitor by attempting to summarize the opposing theories that have been advanced regarding the origin of the extant types, it may be stated briefly that the best of them, class I,

(No. **98**), is generally agreed to be a reproduction of that by Polykleitos. As to the others, much has been written endeavoring to prove them copies of the work of other sculptors and other schools. While all such questions are largely matters of opinion, the differences which distinguish the types seem to be of relatively minor importance, and not to affect the essential or fundamental character of the conception sufficiently to warrant us in assigning the statues to schools or masters of different tendencies. In type, both of figure and head, in costume, in the peculiar quietness of the pose, and in technical characteristics such as the broad generalization with which the muscles are treated, all these Amazons bear a stronger resemblance to one another than to any other known works. While there are certain differences in the heads of the three classes, the family resemblance between them is unmistakable, and points to one artist, if not one statue, as the originator of them all. The link that binds them to Polykleitos is the head of his Doryphoros (see No. 100 opposite, or better still, the bust No. 136 in the next room), which presents the same distinctive qualities.

It seems not improbable therefore that both Nos. **97** and **98** should have been inspired by the statue of Polykleitos, which the copyists have rendered with more or less freedom. The original was probably of bronze, and produced during the second half of the fifth century B. C.

99. Statuette of an Amazon, in the Museum of Antiquities at Dresden.

Of Pentelic marble. Found in the island of Salamis, 1813. Formerly in the collection of Baron Stackelberg, from which it passed to the Dresden Museum in 1845. RESTORATIONS, by Thorwaldsen: The head, neck, a small piece on right breast, the left forearm, the right hand, with greater part of the axe, both legs from knees down, and the lower part of the mantle, with the base. PUBLISHED: Clarac, *Musée de Sculpture*, pl. 810A, No. 2031B; Hettner, *Bildwerke der Antikensammlung zu Dresden*, 1881, p. 62, No. 40; Wolters' Friederichs, No. 518; etc.

This little figure was found in Greece, and is therefore presumably the work of a Greek sculptor. From the general character of the attitude and conception we may infer

that it is the copy of a large statue, as it has the feeling of a full-sized or heroic figure. It has been considerably restored, as noted above, but enough remains of the original parts to show that it was quite different, in type and costume, from the two statues just described. It is placed here for comparison with them, though it probably belongs to a slightly later period, the date usually assigned to it being about 400 B. C.

100. The Doryphoros, after Polykleitos. Statue in the Museum of Naples.

Of marble. Found, 1797, in the palæstra at Pompeii. RESTORATIONS: The statue was broken in several places, but it is believed that, with unimportant exceptions, the repairs have been made with the original pieces, although considerably retouched. PUBLISHED: Eugène Guillaume, in Rayet's *Monuments de l'Art Antique*, I, pl. XXIX; Michaelis, in the *Annali dell' Instituto*, 1878, p. 1; etc. The identification of the statue as a copy of Polykleitos' work was first published by Karl Friederichs, in his *Doryphoros*, Berlin, 1863.

POLYKLEITOS was the contemporary of Pheidias, and like him a pupil of Ageladas. He was a native of the town of Sikyon, but identified himself with the school of Argos, to which his master belonged. Through him Peloponnesian, or Doric, art attained its highest point, at about the time of the activity of Pheidias in Athens. Throughout antiquity he was regarded as second only to the great Athenian, and by some even as his superior. His art, however, was of quite a different tendency, being scholarly rather than idealistic. He seems to have been a very close and careful student of Nature, but more in the philosophical than the poetic spirit, his aim being to reproduce her best types as faithfully as possible, not to idealize them. Consequently we read of but two statues of divinities by him, while his athletes are referred to repeatedly with admiration, especially in the matter of proportion, in which he appears to have been regarded as the greatest authority among the Greeks.

His most famous statue was that of a youth carrying a spear, the Doryphoros, which Pliny says the artists of his time regarded as a canon or standard, "taking their lines

from it as if from a fixed law." Of that statue, which was probably of bronze, this is the best preserved of a number of copies, though in artistic merit it is surpassed by several fragments. The head, for instance, is much better represented in a bronze bust from Herculaneum (Fourth Greek Room, No. 136), which is greatly superior to this in all technical qualities, and shows that the statue gives but a poor reflection of its original in anything more than pose and type. The proportions have the "squareness" which is described as a characteristic of Polykleitos, and we can recognize the *viriliter puer*, which Pliny calls the Doryphoros; but of the finer qualities for which Polykleitos was admired, there is hardly a suggestion.

An interesting confirmation of Pliny's statement about the canon is the well-known statue of Augustus (Corridor No. 587) which in pose and proportions bears quite a resemblance to the Doryphoros.

101. Doryphoros. Relief in the Museum at Argos.

Of white marble, of rather fine grain. Said to have been found south of the ancient theatre of Argos. PUBLISHED: Furtwängler, in the *Mittheilungen des Instituts in Athen*, III, 1878, p. 287, and pl. XIII; Milchhöfer, ibid., IV, p. 153, No. 502.

This relief, which is probably of a votive character, represents a nude youth, standing in profile towards the right, and holding in the left hand a long spear, which rests upon his shoulder. Behind him is a horse facing in the same direction. The design is of especial importance, because in the youth we have a reproduction of the most famous work of Polykleitos, the Doryphoros described above. It has long been thought that copies of that work were to be recognized in several marble statues of similar type, the best examples being in the museums of Naples (No. 100) and Florence; and with these the youth on this relief, found in the town where Polykleitos lived, corresponds in all essentials. The original dated from about the middle of the fifth century B. C., but this relief is a later production, possibly of the Roman epoch.

102, 103. Two copies of the Diadumenos of Polykleitos. Statues in the British Museum.

102. From **Vaison.** Of Italian (?) marble. Found in the ruins of a Roman theatre at Vaison, the ancient Vasio, in the south of France, 1862, in excavations made by a M. Jacquet. In his possession until 1868, when it was bought by M. Eugène Raspail, who sold it to the British Museum the following year. RESTORATIONS: The nose, the thumb, forefinger and little finger of the right hand, the upper half of the left thigh, a piece below the left knee, parts of the left foot, two small pieces near the right knee, and most of the tree. (Michaelis.) PUBLISHED: Rayet, *Monuments de l'Art Antique*, I, pl. XXX; *Monumenti dell' Instituto*, X, pl. XLIX; Michaelis in the *Annali*, 1878, p. 1; etc.

103. The **Farnese.** Of Pentelic marble. Date and site of discovery unknown. In the sixteenth century it was in the Villa Madama, Rome (published by Cavalieri, 1585), afterwards in the Farnese gardens on the Palatine, and later in the Palazzo Farnese. Acquired by the British Museum in 1864. RESTORATIONS: The nose. PUBLISHED: Michaelis, in the *Annali dell' Instituto*, 1878, pl. A and p. 20; etc.

Polykleitos made two statues of youths which were especially admired by the ancients, one the Doryphoros described above (No. 100), the other the Diadumenos, a youth binding his head with the broad fillet which was the badge of a victor in the athletic games. Of the latter, as of the Doryphoros, there are a number of copies extant, the two here represented being the most important. The resemblance of the Vaison statue to its neighbor the Doryphoros is so obvious as to need no explanation, and those two, with the Amazons opposite, will give the student a fair conception of the character of the art of Polykleitos, so far as we can judge of it from copies of his works. We can see that his athletes were of powerful build, but of somewhat heavier proportions and less active temperament than those of the Attic masters, the Diskobolos of Myron (No. 81) for example. And, as remarked above, there is no attempt to idealize the human figure, such as characterized the school of Pheidias, but rather a strict fidelity to Nature at her best, avoiding the realism of later epochs.

With regard to these copies, however, it must be remembered that they reproduce in marble what was originally in bronze, that they were executed probably five

hundred years after the originals, at a time when sculpture was in its decline, and also that they are probably not the work of the best sculptors even of their own period. Consequently we must not look to them for more than a very general suggestion of the characteristics of their originals. The extent to which Roman copies may vary in reproducing these is well illustrated by a comparison of these two Diadumenoi. While the motives of the two are so similar as to leave little doubt of a common origin, the pose differs somewhat, the Farnese statue is of more slender proportions than the other, and its head is of quite another type, the large eyes and the almost sentimental expression of the face being characteristics of a later epoch than that of Polykleitos, and a different school.[1]

104. The Borghese Achilles, so called. Statue in the Louvre.

Of Parian marble. Formerly in the Borghese collection, Rome, from which it passed to the Louvre in 1808. RESTORATIONS: Half of the right hand, left arm from deltoid, three toes of the right foot, large toe of the left foot. PUBLISHED: Clarac, *Musée de Sculpture*, pl. 263, No. 2073; Wolters' Friederichs, No. 1298; etc. See also Ravaisson, *La Vénus de Milo*, p. 54.

The name Achilles was given to this statue because of the ring above the right ankle, which was thought to indicate the vulnerable part of Achilles, and to have been placed there as a sort of defence to the heel; but the true explanation of the ring is probably given by Ravaisson,—that it is "nothing else than a kind of pad worn by Greek warriors on the leg to receive the weight of the greave, and to protect the ankle from contact with it." Thus all attributive significance disappears, and we have simply the figure of a warrior, wearing an Attic helmet, and holding a spear in his left hand. The name Ares (Mars) has

[1] There are two beautiful copies of the Diadumenos on a small scale, one a bronze in the Bibliothèque Nationale, Paris, published by Rayet in the essay cited among the publications of No. 102, the other a terra-cotta in Oxford, published by A. S. Murray, in the *Journal of Hellenic Studies*, 1885, pl. LXI, p. 241.

also been assigned to the statue; and with the rough, sturdy character of the god of war, the heavy proportions correspond better than with that of the active, lithe Achilles. The square, thick frame, the short, powerful legs, and the general character of the muscular development, as well as the type of the face, are suggestive of the style of Polykleitos, and it is possible that this statue, of which several copies exist, — especially a fine head in Munich, — may be a late replica of a work of his school.

105. Fragment of a Grave Relief, in the Berlin Museum.

Of Parian marble. Said to be from Megara. Formerly in the Saburoff collection, with which it passed to the Berlin Museum in 1884. There are no restorations. PUBLISHED: Furtwängler, *Die Sammlung Saburoff*, pl. V; Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 735.

The head of a youth, treated delicately and with skill, but showing traces of the archaic period, especially in the hair. Fifth century B. C.

106. Torso of Eros, in the Museum at Sparta.

Of white marble of medium grain. Probably found in the locality, and formerly in private possession at Sparta. PUBLISHED: Dressel and Milchhöfer, in the *Mittheilungen des Instituts in Athen*, II, 1877, p. 325, No. 38; Martinelli's catalogue, No. 316.

The figure of a nude boy, identifiable as Eros (Cupid) by the holes in the shoulder-blades for the insertion of wings. The shape and size of these holes indicate that the wings were of metal. A long square hole in each arm, just at the point where it was broken off, is indicative of other objects in metal affixed. The figure is too fragmentary to give any suggestion of its motive. It is well proportioned, and is one of the best pieces in the collection at Sparta.

107. Standing Diskobolos. Statue in the Vatican.

Of Pentelic (?) marble. Found, 1792, by Gavin Hamilton, among the ruins of an ancient villa on the Appian Way, and bought of him by Pius VI. for the Vatican. RESTORATIONS: The fingers of

the right hand, and a few other unimportant pieces. PUBLISHED: Visconti, *Museo Pio Clementino*, III, pl. XXVI; Kekulé, in the *Archäologische Zeitung*, 1866, p. 169 ff., and pl. CCIX, 1, 2; etc.

This statue represents an athlete about to hurl the diskos, a favorite subject among the sculptors of the fifth century B. C., as the game of the *diskobolia* or diskos-throwing was one of the most popular among athletes, and formed part of the contests for which prizes were awarded at the great festivals. The diskos was a round object, sometimes lens-shaped, sometimes flat, and if we may judge by one found at Ægina, now in the British Museum, was of bronze, about eight inches in diameter, weighing a trifle less than four pounds.

The attitude of this youth is not one of repose. His feet firmly planted, and the right hand raised, he is preparing to swing himself into a posture like that of Myron's Diskobolos (No. 81, in the Second Room). As is usual with works of the fifth century, the face expresses none of the excitement of the action.

Visconti, in describing this statue, considered it a copy of a Diskobolos by Naukydes, a pupil of Polykleitos, and therefore of the Argive school; but, although it is still often referred to as the "Diskobolos of Naukydes," there is no authority for the assumption that it is a work of that sculptor. In type and style it has more affinity with the Attic than the Argive works, and it may be a copy of an Athenian statue of the fifth century B. C., though to what sculptor it is to be assigned is not definitely known. Both Alkamenes and Myron have been suggested, but there is not sufficient evidence for ascribing it to either. The clumsy character of the support necessitated by the marble is disturbing to the effect of the action. The original was probably of bronze, in which material it would require no artificial support whatever.

108. Eastern Frieze of the Theseion, Athens.

Of Parian marble. Still in its original position on the building. There are no restorations. PUBLISHED: Stuart's *Antiquities of Athens*, III, pl. XIV; Baumeister, *Denkmäler*, III, p. 1785; Wolters' Friederichs, No. 526; etc.

Instead of having a continuous frieze around its four walls, like the Parthenon and other Athenian buildings of the same period, the Temple of Theseus, as it is generally called, is thus decorated only at the two ends, the lateral walls being left plain. Its two friezes cross the temple above the *antæ* — the pilasters which form the ends of the walls — extending over the colonnade on each side. Thus, in the eastern frieze, the two seated groups are directly over the antæ, and the figures behind them overhang the colonnade. By these seated figures the composition is divided into three sections, all of which are evidently parts of the same subject, and represent some mythological battle. More than this is not known. It will be noticed that the weapons employed in the middle group are huge stones, and doubtless these served to identify the story to the Athenians, but none of the legends that have been preserved throws any light upon it. The seated figures are divinities watching the fight, and those on the left are recognizable as Zeus (nearest the centre), Hera, and Athena.

This frieze brings us to Athens and to the age of Pheidias. The architectural characteristics of the temple indicate a stage of development slightly earlier than that of the Parthenon, but the sculptures appear to be virtually contemporary with those of that building. They show an advance, in style and technique, beyond the earlier metopes of the Parthenon, with less grace and rhythm of composition than is found in its frieze. Differences such as exist between the sculptures of the Theseion and those of the Parthenon may equally well be due to a slight difference in age or to the individuality of different artists working at the same time; and therefore we cannot be far wrong in supposing the sculptures of the Theseion to have been executed while the Parthenon was being built, that is, about 440 B. C.

Of the casts in this room Nos. **91, 99, 103, 107** were purchased with the bequest of Charles Sumner.

No. **96** was the gift of the late Charles C. Perkins.

FOURTH GREEK ROOM.

BUSTS AND SMALL OBJECTS.

THE visitor who desires to follow closely the historical order, in studying the collection of casts, should pass at once to the Parthenon Room, which in chronological sequence belongs next to that from which we have just come. The general plan of the Museum, however, necessitated the introduction of a small room between the two; and advantage has been taken of the opportunity thus afforded to arrange a special collection of busts, including heads from statues, which shall illustrate the treatment of the human head in all periods of Greek and Roman sculpture, from the rude efforts of the earliest sculptors to the decadence of the third century of our era. Within the limits of a catalogue it is impossible to point out all that each of these heads exemplifies in the development of art, but it may be said that to the student who desires to train his or her powers of observation no room in the Museum offers such useful material. To select some one feature, for example, such as the eye or ear, observe minutely its shape and setting, first in the earliest examples, and then trace the changes wrought in successive epochs, will prove a pleasant and profitable occupation for an indefinite time. The portrait busts offer an additional item of interest, being of value as illustrations of Greek and Roman history and literature.

The large case in the centre of the room contains casts of small figures, mostly of bronze or terra-cotta. These show how closely the smaller arts were allied to the greater. They also preserve to us many types of divinities that would otherwise be lost, and to them we are some-

times obliged to look for the reminiscence of a great work, of which all other trace has disappeared.

A. BUSTS.

TYPES OF THE SIXTH CENTURY B. C.: —

125. "Apollo" Head, in the British Museum.

Of marble. There are no restorations. PUBLISHED: *Ancient Marbles in the British Museum*, part 9, pl. II, fig. 4. Pierre Paris, *La Sculpture Antique*, fig. 76 (English edition, fig. 83).

An example of the early Doric style, similar to the Apollo statues from Thera and elsewhere. (First Room, Nos. 20–22.) Like them it is beardless, and the face has the archaic smile. The hair, which is bound by a fillet, falls in symmetrical curls behind the ears.

126. Head of Aphrodite (?), in the Berlin Museum.

Of bronze. From the island of Kythera (Cerigo). PUBLISHED: Brunn, in the *Archäologische Zeitung*, 1876, p. 20, pls. III and IV.

This is one of the oldest specimens of casting in bronze that Greek art has left us, and it presents many of the characteristics of primitive sculpture described on p. 33. The eyes were of another material, inserted.

127. Bearded Portrait Head, in the Berlin Museum.

Of Parian marble. Said to have been found in either Athens or Ægina. Formerly in the Saburoff collection. COLOR: A trace of color is noticeable on the iris of the right eye of the original. PUBLISHED: Furtwängler, *Die Sammlung Saburoff*, pls. III, IV; Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 308.

One of the earliest examples of portraiture in Greek sculpture that we possess, and interesting because, in spite of its primitive character, its individuality is so strongly marked that it is readily recognizable as the head of a man rather than a god. The rough finish of hair and beard show how much the sculptor relied on color to complete the effect of his work. Probably of the Attic school.

128. Small Head of Zeus, in the Museum at Olympia.

Of bronze. Found at Olympia, 1877. PUBLISHED: *Ausgrabungen zu Olympia*, III, pl. XXII, p. 14.

An early type of Zeus, found at Olympia and probably from a votive statue. The face has an unusually stern expression, but probably this is accidental, and due to the sculptor's inability to display the usual archaic smile through the moustache. Like No. 126, this is one of the earliest examples of Greek bronze casting that survive. As in all the early representations of Zeus, the hair is long and tied in a cue behind. The eyes were inserted.

129. The Talleyrand Zeus, in the Louvre.

Of Parian marble. Formerly in the possession of Prince Talleyrand, of whom it was acquired by the Louvre, in 1836. RESTORATIONS: Most of the diadem, and the two locks that hang over the ears. PUBLISHED: Kekulé, in the *Archäologische Zeitung*, 1874, p. 94, pl. IX; Pierre Paris, *La Sculpture Antique*, fig. 178 (English edition, fig. 186); Baumeister, *Denkmäler*, I, p. 255, fig. 261.

This is a pseudo-archaic bust (see p. 77), dating from the period of the Roman empire, and is placed here to show the contrast between the elegance and evident conventionality of the imitation of the archaic style and the ruder but more vigorous qualities of genuine archaic work.

130. Head of the Apollo of Tenea, from the statue No. 22, in the First Greek Room.

131. Head of Athena, in the Akropolis Museum, Athens.

Found on the Akropolis, 1863. There are no restorations. COLOR: When discovered there were traces of blue on the helmet. PUBLISHED: Mitchell, *History of Ancient Sculpture*, plate at p. 214; Studniczka, in the *Mittheilungen des deutschen Instituts* (Athenische), 1886, p. 185; etc.

This is a characteristic example of the type of Athena which prevailed in Athens at the time of Peisistratos, and bears a strong resemblance to the head of the goddess on the Athenian coins of that and subsequent epochs. It is from a statue, other fragments of which were dis-

covered in 1882, and are shown by Studniczka, in the article cited above, to be probably from the composition which decorated one of the pediments of the temple of Athena built by Peisistratos.

132. "Apollo" Head, in the Museum of Naples.

Of bronze. Found, 1756, at Herculaneum. There are no restorations. PUBLISHED: Collignon, in Rayet's *Monuments de l'Art Antique*, I, pl. XXVI; Comparetti and De Petra, *La Villa Ercolanese*, pl. VII, No. 1; Pierre Paris, *La Sculpture Antique*, fig. 75 (English edition, fig. 82); Wolters' Friederichs, No. 229; etc.

As this was found in a villa of the Roman epoch, there is a slight doubt as to whether it is a genuine archaic work, but it is generally so considered; and if a copy, it reproduces with wonderful accuracy the spirit and the technical qualities of the later part of the sixth century. The difficulty of determining whether it represents Apollo or an athlete, is the same that has been pointed out in connection with the Theran Apollo (No. 20), on pp. 58–60.

133. Hera. Fragment in the Museum at Olympia.

Of yellowish white limestone. Found at Olympia December, 1878, not far from the western end of the Heraion. COLORS: At the time of discovery, traces of light red were noted on the braid under the crown, and dark red on the band that crosses the hair. PUBLISHED: *Ausgrabungen zu Olympia*, IV, pls. XVI, XVII, p. 13; Bötticher, *Olympia*, fig. 44; Wolters' Friederichs, No. 307; etc.

This colossal head is probably from the image of Hera which was worshipped in her temple at Olympia. The temple is the oldest monument of the Doric style yet discovered, and presumably its image would be one of the earliest examples of sculpture in Greece. With such a presumption this head corresponds in all essentials; its size indicates that it was from a monument of importance, it was found near, though not actually within, the temple, its material is soft and easily cut, and therefore such as the first sculptors in stone would have been likely to use; and the large, expressionless eyes, the flat face, and the rigid, mechanical smile on the lips, are characteristics of the most primitive sculpture. Its date is probably not later than the end of the seventh century B. C.

TYPES OF THE FIFTH CENTURY B. C.: —

134. Head of Pherekydes, so called, in the Royal Museum at Madrid.

Of Greek marble. Found, 1779, at Tivoli, by a Spanish gentleman, from whose possession it passed to the Madrid collection. RESTORATIONS: The nose, the right part of the mustache, the left ear, half of the right ear, and the whole bust, from the neck, including the inscription. (Hübner.) PUBLISHED: Overbeck, *Geschichte der griechischen Plastik*, 3d ed., I, fig. 42; Hübner, *Antike Bildwerke in Madrid*, p. 110, No. 176; etc.

Though still betraying the limitations of the archaic style, this head is considerably in advance of the neighboring portrait, No. 127. It belongs to about the time of the Tyrannicides (Second Room, Nos. 62, 63), that is, the early part of the fifth century. In their cast of that group the authorities of the Berlin Museum have substituted this head for that now on the Aristogeiton, as the original of the latter is known to have been bearded, and probably like this in style.

The name "Pherekydes" on the bust is modern.

135. Head of the Choiseul-Gouffier Apollo, in the British Museum.

Of Parian marble. Acquired by the French archæologist Choiseul Gouffier in Constantinople in the latter part of the 18th century. Placed in the British Museum, 1818. RESTORATIONS: The nose. PUBLISHED: Waldstein, *Essays on the Art of Pheidias*, pl. XV, p. 325; etc.

Another replica of the type of No. 92, in the Third Greek Room.

136. Doryphoros. Bust in the Museum of Naples.

Of bronze. Found at Herculaneum, in 1753. There are no restorations. PUBLISHED: Comparetti and De Petra, *La Villa Ercolanese*, pl. VIII, 3.

This is a copy of the head of Polykleitos' famous statue, described under No. 100. Artistically it is by far the finest of any of the reproductions of that master's works. The inscription on the front states that it is the work of "Apollonios, son of Archias, of Athens." To judge from the character of the letters, he lived about the time of Augustus.

137. Bearded Dionysos. Bust in the Museum of Naples.

Of bronze. Found at Herculaneum, 1759. PUBLISHED: Collignon, in Rayet's *Monuments de l'Art Antique*, II, pl. LIV (follows Fr. Lenormant in calling it Poseidon); Comparetti and De Petra, *La Villa Ercolanese*, pl. VII, No. 2; etc.

When discovered, this bust was thought to be a portrait of Plato, and is still often popularly called by that name, in spite of its unmistakably ideal character. With very few exceptions, archæologists are now agreed that it is a head of Dionysos (Bacchus), whom Greek sculptors represented in two distinct types, the one an effeminate youth, the other an elderly bearded man. The latter is much the older of the two types, and this bust is one of its finest examples. Its date is a matter of conjecture, though it is generally considered an original Greek work, not a Roman copy. Some writers assign it to the fourth century B. C., but it is placed here among the works of the fifth because certain technical characteristics, such as the treatment of the hair,[1] the broad, simple modelling of the face, and the absence of any definite expression, seem to show a greater affinity with the extant works of the middle or second half of that century, than with any that survive of the century following.

138. Head of a Boy, in the Akropolis Museum, Athens.

Of Parian marble. Found in 1865-66, on the southeast part of the Akropolis. COLORS, noted by Furtwängler: slight traces of red in the hair, the iris red surrounded with a black line, pupil black. PUBLISHED: Furtwängler, *Mittheilungen des Instituts in Athen*, V, 1880, pl. I, p. 20 (as belonging to the statue No. 64, the real head of which was found subsequently).

Interesting to study as an example of the Attic school in the middle of the fifth century. The hair was left rough intentionally, to be represented by color.

139. Head of the "Theseus," from the Eastern Pediment of the Parthenon. See page 176.

[1] Compare the Farnese Hera, No. 229, the Amazon, No. 97, and the bronze head of a boy, *Musées d'Athènes*, pl. XVI.

140. Head of a Goddess, in the Berlin Museum.

Of Parian marble. Purchased in Rome, 1873. There are no restorations. PUBLISHED: Mitchell, *History of Ancient Sculpture*, pl. II, p. 320.

This is a beautiful example of the grand period of Attic sculpture, dating not far from the year 400 B. C. In the proportions of the face, the shape of the features and the treatment of the hair, there is a strong resemblance to the female heads in the Parthenon frieze, and to those on the Attic grave reliefs of the best type.

141. Female Head, in the Museum at Argos.

Of Pentelic marble. Found in 1854, during the excavations of the Temple of Hera, near Argos. PUBLISHED: *Revue Archéologique*, N. S., XVI, pl. XV; Wolters' Friederichs, No. 877; etc.

As this little head was found in the immediate vicinity of Argos, and is evidently a work of the fifth century B. C., it will serve, in a modest way, as a specimen of the Argive sculpture of that period, and may possibly reflect something of the art of Polykleitos.

TYPES OF THE FOURTH CENTURY B. C.:—

142. Large Female Head, in the National Museum, Athens.

Of Pentelic marble. Found, 1876, during the excavations on the southern slope of the Akropolis. There are no restorations. PUBLISHED: Julius, in the *Mittheilungen des Instituts in Athen*, I, 1876, p. 269 ff. pl. XIII; Mitchell, *History of Ancient Sculpture*, p. 484, and *Selections*, pl. X.

This is probably the head of a female divinity, although its identification is difficult, owing to the absence of distinctive attributes, and because no fragment of the statue to which it belonged was found. It is probably the original work of an Athenian sculptor of the fourth century B. C. In contrast to the serene dignity of its neighbor, No. 140, the introduction of the pathetic element in the expression is noticeable, as a characteristic of the art of the fourth century.

143. Head of a Woman, in the Berlin Museum.

Of Pentelic marble. Found at Eretria, in the island of Eubœa, and formerly in the collection of Count Saburoff, ex-minister of Russia to Greece, by whom it was sold to the Berlin Museum in 1884. There are no restorations. PUBLISHED: Furtwängler, *Die Sammlung Saburoff*, pls. XII–XIV; Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 743.

This beautiful head is from a grave relief, of the style of those in the western end of the Corridor. It is a work of the Attic school of the fourth century B. C.

144. Niobe. Head of the statue No. 505, in the Corridor.

145. Head of Demeter, from a statue in the British Museum.

Of Parian marble. Discovered, with the statue to which it belongs, by Newton at Knidos in 1858. (The statue had been noted by Gell and his associates in 1812, headless and nearly covered with earth.) There are no restorations. PUBLISHED: Newton, *Halicarnassus*, p. 375 ff. and pls. LIII–LV; Brunn, in the *Transac. Royal Soc. of Literature*, new series, Vol. XI, pt. I, p. 80 ff.; Rayet, *Monuments de l'Art Antique*, II, pl. XLIX; etc.

This head is from a statue, probably of the fourth century B. C., representing Demeter seated upon a throne, her figure fully enveloped in drapery, and wearing the veil indicative of a matron. Demeter is here conceived in her relation to Persephone, the shrine in which the statue was found having been dedicated to both. A mother, she has not yet passed the bloom of womanhood, but is still beautiful in spite of the long mourning over her lost child. Grief has left its traces in the face, but only to soften the lines, and give expression to the submission with which her sorrow has been endured. There is also the kindliness born of resignation, in marked contrast to the stony face of the mourning Niobe (No. 144). "It has been truly said that the countenance of this Knidian Demeter is, in expression, the most Christian work in ancient sculpture." (Newton.)

146. Female Head, in the Glyptothek, Munich.

Of Parian marble. Date and place of discovery unknown. Purchased in Naples for the Glyptothek. RESTORATIONS: The back of the hair, the nose, a piece in the chin, and the bust, including the neck. PUBLISHED: Mitchell, *History of Ancient Sculpture*, fig. 251; Brunn, *Beschreibung der Glyptothek*, 5th ed., No. 89.

A characteristic example of the simplicity of treatment which marks the sculpture of the beginning of the fourth century. "Yet the large surfaces, which appear absolutely simple, are so exquisitely modulated that the treatment is never flat or empty, but perfectly harmonious throughout." (Brunn.)

147. Head of a Satyr, the "Marble Faun," from the statue No. 517 in the Corridor.

148. Head of the Hermes of Praxiteles, from the statue No. 516 in the Corridor.

149. Head of an Athlete, Munich, from the statue No. 527 in the Corridor.

150. Head of an Athlete, from the statue of Aristogeiton, No. 63 in the Second Greek Room.

151. Head of the Hermes from Andros, from the statue No. 521 in the Corridor.

152. Head of the Ludovisi Ares, from the statue No. 524 in the Corridor.

153. Bust of an Athlete, in the Glyptothek, Munich.

Of Parian marble. Formerly in Rome. RESTORATIONS: The end of the nose, and the breast. PUBLISHED: Brunn, *Beschreibung der Glyptothek*, 5th ed., No. 83.

A head of the Lysippian type, strongly resembling the Ludovisi Ares, the Apoxyomenos and its other neighbors which are ascribed to the school of Lysippos. These are placed here to illustrate the transition from the ear-

lier, ideal treatment of the head, as shown in the types of the fifth century, to the realistic style which began in the period immediately following that of Lysippos.

154. Head of the Apoxyomenos, from the statue No. 523 in the Corridor.

155. Head of the Praying Boy, from the statue No. 511 in the Corridor.

156. Head of a Youth, from Tarentum, in the Berlin Museum.

Of terra-cotta. Acquired by the Berlin Museum in 1883. There are no restorations. PUBLISHED: *Archäologische Zeitung*, 1884, p. 66.

Of the Lysippian type, with some resemblance to the Praying Boy. There is an original head resembling this, also of terra-cotta, in the Room of the Classical Antiquities, Case 14.

157. Bust of Sappho, so called, in the Museum of Naples.

Of bronze. Found at Herculaneum, 1758. PUBLISHED: Comparetti and De Petra, *La Villa Ercolanese*, pl. X, 4, p. 265, 25.

This is one of the most beautiful bronzes discovered at Herculaneum, a fine example of the Greek matronly type, and apparently a portrait, though this is not certain. But that it represents Sappho there is no reason whatever for believing. The name was bestowed upon it at the time of its discovery. Its style is that of the fourth century B. C., or possibly later.

158. Head of Hypnos, in the British Museum.

Of bronze. Found near Perugia, 1855. PUBLISHED: Brunn, in the *Monumenti dell' Instituto*, VIII, pl. LIX, and *Annali*, 1868, p. 351; Murray's *History of Greek Sculpture*, II, pl. XXI, p. 259; etc.

This exquisite head of the god of sleep, wearing the wings of the night-hawk, is the only surviving fragment of a statue of which there are several copies, in bronze and marble. The best of these, a marble statue in Madrid,

shows that he was bending far forward, with one arm outstretched as though pouring slumber over some person upon whom he is looking down. A relief on a sarcophagus in Pisa[1] shows a similar figure of Hypnos bending over the sleeping Endymion, and possibly the statue to which this head belonged may have been a member of such a group.

This is probably a work of the fourth century B. C., of the school of Praxiteles.

HELLENISTIC TYPES:—

(*For a definition of the word Hellenistic, and a description of the characteristics of that epoch, see page* 300.)

159. Head of a Negro Boy, in the Berlin Museum.

From Rome. Formerly in private possession in Berlin, and bequeathed to the Berlin Museum in 1889. PUBLISHED: *Archäologischer Anzeiger*, 1890, p. 88; Wolters' Friederichs, No. 1682.

An illustration of the realistic tendency of late Greek art, dating from the period when sculptors gave more attention to the representation of individual types, and the distinction of races from one another, than their predecessors of the fifth and fourth centuries.

160. Head of a Young Pugilist, in the Museum at Olympia.

Of marble. Found, April, 1880. There are no restorations. PUBLISHED: *Ausgrabungen zu Olympia*, V, pl. XX, p. 13; Bötticher, *Olympia*, pl. II, 2.

An example of the earlier part of the Hellenistic epoch, with a reminiscence of the style of Lysippos. Characteristic of the epoch are the prominence of the bony structure of the brow above the nose, and the emphasized pathos in the expression. The thick, swollen ears indicate the pugilist.

161. Head of the Venus of the Capitol. From the statue No. 572 at the eastern end of the Corridor.

[1] Published in the *Archäologische Zeitung*, 1862, pl. CLIX, fig. 1.

162. Female Head from Pergamon, in the Berlin Museum.

Of Parian marble. Found among the ruins of the great altar, during the German excavations, in the spring of 1880. There are no restorations. PUBLISHED: *Zeitschrift für bildende Kunst*, 1880, XV, p. 161; Murray, *History of Greek Sculpture*, II, pl. XXXII, No. 2; etc.

This is one of the most beautiful fragments of sculpture discovered at Pergamon. It is supposed to have belonged to a statue of Aphrodite, but of the rest of the figure nothing has been found. A resemblance has been traced between this head and that of the Venus of Melos as regards the style of treatment. This will be found chiefly in the two faces, but the hair of the Pergamon head is treated in larger, heavier masses than that of the Venus of Melos, — an indication of a later origin.

163. Head of the Venus of Melos, from the statue No. 539 in the Corridor.

Chronologically this head belongs among the types of the fourth century, but it is placed here for comparison with other heads of Aphrodite.

164. Female Head from Cyprus, in the Berlin Museum.

Of white marble. There are no restorations. Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 617.

This head resembles No. 162 in style and pose. The eyes were of another material, inserted, and the lashes were of bronze. This combination of materials sounds strangely, but there are a number of examples of it, of various epochs of Greek art, and it is probably to be explained by the fact that the faces were painted, and thus the colors of the various materials were made to blend.

165. Bust of the Venus de' Medici, in the Gallery of the Uffizi, Florence.

Of Greek marble. Probably in the possession of the Della Valle family, in Rome, as early as the beginning of the sixteenth century. (Michaelis.) Bought of that family by the Cardinal Fer-

nando de' Medici, 1584, and placed in the Villa Medici. Carried from Rome to the Uffizi at Florence, in 1677. There are no restorations on the bust. PUBLISHED: Bouillon, *Musée des Antiques*, I, pl. IX; Löwy, *Inschriften Griechischer Bildhauer*, No. 513, and authorities there quoted.

There is a marble copy of the statue in the Entrance Hall.

In spite of its widespread reputation, the Venus de' Medici is one of the most trivial creations of Greek art, and belongs to a decadent epoch when the old ideals of the goddess of love had been replaced by the mere desire to represent a pretty woman. A comparison of the head with that of the Venus of Melos, No. 163, or the noble bust in the Berlin Museum, No. 140, will show its inferiority, in both conception and execution, to the works of the great epochs.

166. Bust of the Esquiline Venus, in the Palazzo dei Conservatori, Rome.

Of marble. From a statue discovered on the Esquiline, December, 1874. There are no restorations. PUBLISHED: Waldstein, in the *American Journal of Archæology*, III, 1887, pl. 1, 3, and p. 12; etc.

The Esquiline Venus is an anomalous work, for while the body is modelled with a voluptuousness that almost oversteps the line dividing the nude from the naked, the head is treated with archaic severity, in the style of the first half of the fifth century. It is undoubtedly of Roman execution. The head is wrought in a hard, dry manner, and evidently copied from a better work.

167. Bust of the Venus of Capua, from the statue No. 542 in the Corridor.

168. Head of a Pugilist, in the Museum at Olympia.

Of bronze. Found at Olympia, June, 1880. There are no restorations. PUBLISHED: *Ausgrabungen zu Olympia*, V, pls. XXI, XXII, p. 14; Mitchell, *History of Ancient Sculpture*, fig. 228; etc.

As in the case of the neighboring head, No. 160, the tough and swollen ears indicate that this is the head of a

pugilist, and the remains of the olive-wreath which once encircled it show that he was a victor in one of the Olympic games. It is evidently a portrait, and brings us to a new phase of Greek art, in which we find a rugged vigor of treatment amounting almost to brutality. Realism has been the one aim of the sculptor, and to attain this he has sacrificed all desire for beauty, though with a fine display of power.

169. A small marble head of Venus, of a late type, known as the **Venus of the Akropolis.**

170. Head of the Borghese Warrior. From the statue No. 661 in the Hall of the Maidens.

171. Bust of the Diana of Versailles. From the statue No. 660 in the Hall of the Maidens.

172. Head of Apollo, in the British Museum.

Of Parian marble. Formerly in the possession of Cardinal Albani, from whom it was acquired by Townley in 1773, on its removal from a figure of Bacchus, to which it had been wrongly attached. RESTORATIONS: The nose, the knot of hair above forehead and that on the back of the head. PUBLISHED: *Ancient Marbles in the British Museum*, pt. XI, pl. IV.

From its resemblance to the head of the "Apollino" of Florence, and those of similar statues in the Louvre and Capitoline Museum, this is supposed to have belonged to a statue which represented the god of music leaning against a tree in the "Praxitelean" attitude, with the right arm resting on his head. If that be the proper restoration, the original would probably be a work of the latter part of the fourth century B. C. In the face there is the softness characteristic of the younger Attic school, and the hair is treated in a less exaggerated manner than that of the Pourtalès Apollo and the Apollo of the Belvedere, near which it is placed for comparison.

173. The Pourtalès Apollo, in the British Museum.

Head of Parian marble. Formerly in the Giustiniani collection, Rome, from which it passed into the possession of the Comte de Pourtalès, and was purchased for the British Museum at the sale of his collection in 1865. RESTORATIONS: The nose, part of the lips, the lobes of the ears, and a small piece in the neck. COLOR: In the hair are traces of red. PUBLISHED: *Galleria Giustiniana*, II, pl. XLII; Müller-Wieseler, *Denkmäler der alten Kunst*, II, pl. XI, No. 123; Baumeister, *Denkmäler*, I, p. 101, fig. 106; etc.

The resemblance between this and the head of the Apollo of the Belvedere shows it to be a work of the same period and school, and it dates therefore probably from the third or second century B. C. The manner in which the hair is treated, and the sharp lines of the brow and eyes, indicate that it is copied from a bronze. That the head originally belonged to a statue is evident, and Newton thinks it likely to have been an Apollo Kitharoidos (playing on the lyre), which would account for the sentimental expression in the face.

174. Head of the Apollo of the Belvedere, from the statue No. 652 in the Hall of the Maidens.

175. Head of the Dying Galatian, from the statue No. 654 in the Hall of the Maidens.

176. Head of a Giant, from the relief on the Great Altar at Pergamon. See p. 320.
Selected for comparison with the head of the Laokoön.

177. Head of the Laokoön, from the group No. 656 in the Hall of the Maidens.

178. Head of a Youth (Alexander the Great?), in the British Museum.

Of Parian marble. Found in Alexandria. Since 1872 in the British Museum. PUBLISHED: Murray, *History of Greek Sculpture*, II, pl. XXXII, p. 345; Wolters' Friederichs, No. 1602; etc.

This head is regarded by the authorities of the British Museum as a portrait of Alexander, but its resemblance to

other extant portraits of him is so slight as to render this identification questionable. With the Hellenistic manner of representing Oriental youths, such as Mithras and Paris, it has much more affinity, and may well have belonged to a statue of one of them.

GREEK PORTRAITS: —

179. Homer, in the Museum at Naples.

Of marble. From the Farnese collection. RESTORATIONS: The nose, chin, left cheek-bone, various small pieces in hair and beard, and the bust, from the base of the neck.

Without discussing the question as to the existence of Homer, it may be stated at once that this and all other portraits of him are but ideal creations, in which the traditional descriptions that had been handed down from one generation to another were embodied in permanent form. The practice of making imaginary portraits of the great men of the past probably originated in the fourth century B. C., and the type of Homer represented here was probably created in the Hellenistic epoch (332–150 B. C.), as it shows the virtuosity of that period, especially in the very skilful manner in which blindness is indicated.

180. Perikles, in the British Museum.

Of marble. Found near Tivoli, 1781. First in the possession of Gavin Hamilton, then of Townley, and in the British Museum since 1814. RESTORATIONS: Most of the nose, part of the front of the helmet. PUBLISHED: *Ancient Marbles in the British Museum*, II, pl. XXXII; Wolters' Friederichs, No. 481; etc.

A late copy of a bust of the fifth or early part of the fourth century B. C., in which the features of the great Athenian were probably rendered with the tendency towards idealization which was characteristic of the sculpture of that period.

181. Euripides, in the Hall of the Muses, Vatican.

Only the face, from the forehead to the upper lip, is ancient. The remainder of the head has been restored from other portraits of the poet. (Gerhard, etc., *Beschreibung der Stadt Rom*, II 2, Sala delle Muse.)

182. Plato, in the Berlin Museum.

Of marble. Formerly in the possession of Alessandro Castellani. There are no restorations. PUBLISHED: Helbig, in the *Jahrbuch des archäologischen Instituts*, 1886, pl. VI, 1, and p. 71. This is the only portrait of Plato which is identified by an inscription.

183. Sophokles, from the statue No. 529 in the Corridor.

184. Aischines, from the statue No. 530 in the Corridor.

185. Demosthenes, from the statue No. 552 in the Corridor.

186. Demosthenes.

Head in the garden of the Royal Palace, Athens, where it was found. PUBLISHED: Mitchell, *History of Ancient Sculpture*, fig. 223, p. 547.

187. Sokrates and Seneca. Double herma, in the Berlin Museum.

Of marble. Found, 1813, in the grounds of the Villa Mattei, Rome. RESTORATIONS: Of the Seneca, the nose, with the part of the brow immediately over it, part of the left eye and the corner of the brow, small piece in the left cheek. Of the Sokrates, the end of the nose, a piece of the mustache. PUBLISHED: Hübner, in the *Archäologische Zeitung*, 1880, pl. V, p. 20. This is the only authenticated portrait of Seneca extant.

188. Anakreon (?), from the seated statue in the Villa Borghese, Rome.

Of Greek marble. Discovered in the 16th century at Monte Calvo in Sabina (Brunn). RESTORATIONS: The nose. PUBLISHED: *Monumenti dell' Instituto*, VI, pl. XXV, and Brunn in the *Annali*, 1859, p. 155; Wolters' Friederichs, No. 1306. See also Wolters' in the *Archäologische Zeitung*, 1884, p. 151, and Visconti, in the *Bulletino della commissione archeologica di Roma*, XII, p. 25.

189. Herodotos and Thukydides. Double herma, in the Museum of Naples.

Of marble. Date of discovery unknown. In the possession of Fulvius Ursinus (1529–1600), from whom it passed to the Farnese collection, and thence to Naples. PUBLISHED: Visconti, *Iconographie Grecque*, I, pl. XXVII, 1 and 7, and p. 119.

190. Alexander the Great. Bust in the Berlin Museum.

Of marble. From Alexandria. Formerly in the Saulnier collection. Only the face, with the hair about it, is ancient, the bust and inscription being modern. PUBLISHED: Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 305.

191. Unknown Portrait, formerly called **Seneca,** in the Museum of Naples.

Of bronze. Found at Herculaneum, 1759. There are no restorations. PUBLISHED: Collignon, in Rayet's *Monuments de l'Art Antique*, II, pl. LIX; Comparetti and De Petra, *La Villa Ercolanese*, pl. V.

This was evidently a person of wide renown, as more portraits survive of him than of almost any other man of antiquity. Yet up to the present time his identity remains a mystery, as none of the many busts hitherto discovered is inscribed, and all other means of identification are also wanting. It was formerly thought that Seneca was the person represented, from a fancied resemblance to the philosopher's description of himself; but the authenticated head of him in Berlin, No. 187, shows that there was no foundation for the supposition, as it represents a very different type of man.

192. Æsop, in the Villa Albani, Rome.

Of Greek marble. Fragment of a statue. RESTORATIONS: The right shoulder. PUBLISHED: Visconti, *Iconographie Grecque*, I, pl. XII; Baumeister, *Denkmäler*, I, p. 35, fig. 38; Wolters' Friederichs, No. 1324; etc.

Although a statue was erected to Æsop at Athens, probably about the end of the fourth century B. C., the existence of such a person is a matter of doubt, and in any case this head, which is part of a small figure representing him as hideously deformed, is not to be regarded as anything more than the fantastic creation of a sculptor of a late period, who thus put into marble the characteristics of the traditional descriptions of the fabulist. Æsop was reputed to have lived about the beginning of the sixth century B. C., and this bust dates at least four centuries later.

ROMAN BUSTS: —

193, 194. Comedy and Tragedy, in the Vatican.

Found at Hadrian's Villa during the pontificate of Pius VI., and placed by him in the Vatican. PUBLISHED: Visconti, *Museo Pio Clementino*, VI, pl. XX, 1, 2; Gerhard, in the *Beschreibung der Stadt Rom*, II 2, p. 224, Nos. 1 and 2.

These two busts, which personify Comedy and Tragedy, were found at the entrance to the theatre of Hadrian's Villa, which they formerly decorated. They are works of the Roman Empire, and date probably from the time of Hadrian.

195. Bust of Cicero (?), in the Museo Chiaramonti of the Vatican.

Of marble. Found at Roma Vecchia. RESTORATIONS: Half the nose, the ears, and the entire bust, including the neck. PUBLISHED: Bernoulli, *Römische Ikonographie*, I, pl. XI, p. 137.

Bernoulli places this among the probable portraits of Cicero, and thinks it possibly not taken from life but copied from an original now lost.

196. Bust of Cicero (?), in the Capitoline Museum, Rome.

RESTORATIONS: The bust, with all the drapery. PUBLISHED: Bernoulli, *Römische Ikonographie*, I, pl. XII, p. 138; Visconti, *Iconographie Romaine*, I, pl. XII, 7, 8; etc.

Visconti thought this the portrait of Caius Asinius Pollio, but Bernoulli places it among the probable portraits of Cicero, in the same class as the above.

197. Klytie, so called. Bust in the British Museum.

Of marble. Purchased by Townley of Prince Laurenzano, at Naples, 1772, and formerly in the Townley collection. RESTORATIONS: Two leaves of the flower. PUBLISHED: Ellis, *Townley Gallery*, II, p. 20; British Museum, *Guide to Græco-Roman Sculptures*, 1879, I, p. 68, No. 149; Wolters' Friederichs, No. 1648; etc.

The name by which this bust is popularly known was given to it by its former owner, Mr. Townley, because he thought the flower which forms its base represented the sunflower into which Klytie was changed. It is more

probably a portrait, as the face is of an individual type; and the character of the sculpture, as well as the manner in which the hair is arranged, suggests the reign of Augustus as its most probable date.

The attribute of the flower has no especial significance, being used merely as an ornamental termination of the bust. The motive of a head rising from a flower is common in late Greek art. Examples of it may be seen on the frieze No. 673 in the Hall of the Maidens, and on a vase in case 8 of the Room of the Classical Antiquities.

198. Lucius Junius Brutus (?). Bust in the Palazzo dei Conservatori, Rome.

Of bronze. Presented to the city of Rome by Cardinal Rodolfo da Carpi, in the 16th century. RESTORATIONS: Only the head is ancient. The nude bust on which this is here placed was made for the cast, the original being on a much larger bust, modern, draped as a toga. PUBLISHED: Visconti, *Iconographie Romaine*, II, pl. II, figs. 1 and 2; Bernoulli, *Römische Ikonographie*, I, p. 18; etc.

From a general resemblance which this head bears to that of Lucius Junius Brutus on certain Roman coins, Visconti and others regarded it as a portrait of him, but Bernoulli maintains that the likeness is by no means strong enough to base an identification upon. We can be sure only that it is the portrait of a Roman of the republican period. The face indicates a man of strong determination and a serious, almost melancholy, temperament.

199. Marcus Agrippa. Bust in the Louvre.

Of marble. Found at Gabii, 1792. Formerly in the Borghese collection. There are no restorations. PUBLISHED: Visconti, *Iconographie Romaine*, I, pl. VIII, Nos. 1 and 2; Bernoulli, *Römische Ikonographie*, I, p. 255 and fig. 38; Baumeister, *Denkmäler*, I, p. 27, fig. 28; etc.

One of the finest and most strongly characterized heads of Roman art.

200. Head of the so-called Germanicus, in the Louvre. From the statue No. 586 in the Corridor.

201–203. Three doubtful Portraits of Julius Cæsar.

201. In the **Uffizi Gallery**, Florence. Of Italian marble. RESTORATIONS: The nose, ears, chin, part of the under lip, and the bust. (The last-named made for the cast and not a copy of the original.) PUBLISHED: Bernoulli, *Römische Ikonographie*, I, p. 158, No. 20; J. C. Ropes, in *Scribner's Magazine*, Vol. I, 1887, p. 131, pls. X, XI, XII.

202. In the **Capitoline Museum**, Rome. (Room of the Emperors No. I.) Of Greek marble. RESTORATIONS: The end of the nose, the left ear, and the bust. (The last-named made for the cast, and not a copy of the original.) PUBLISHED: Bernoulli, I, p. 156, No. 4; J. C. Ropes, as above, pl. XIV.

203. In the **Villa Ludovisi**, Rome. Of bronze. RESTORATIONS: The bust (made for the cast like the above). PUBLISHED: Bernoulli, I, p. 157, No. 11; Schreiber, *Antike Bildwerke der Villa Ludovisi*, No. 91; J. C. Ropes, as above, pl. XIII.

NOTE. Those who wish to study the portraits of Julius Cæsar are recommended to consult the valuable collection of photographs presented by Mr. J. C. Ropes, in the library of the Museum.

204–227. Busts of the Roman Emperors.

Twenty-four busts of emperors and one of the so-called Agrippina the younger (statue No. 567), from originals in various museums. The name and date of each are given on the labels. It will be seen that the faces of these men well illustrate their characters as described by Suetonius and the other historians and satirists of Rome. Excepting those of Vitellius and Nerva, each bust may be considered as contemporaneous with the person represented, and thus the course of portraiture through the decline of Roman art may be followed.

Only the heads from which these casts are taken are ancient. The busts themselves, as shown in this collection, are either from the modern ones upon which the heads are now set (Nos. 225 and 227), or made expressly for the casts, without regard to the originals.

228. Unknown Roman. Bust in the Capitoline Museum, formerly thought to represent Diocletian. First century of our era. (*Stanza degli Imperatori*, No. 80.)

COLOSSAL BUSTS, of various epochs, around the upper wall: —

229. The Farnese Hera, in the Museum at Naples.

Of Greek marble. Formerly in the Farnese collection at Rome. In Naples since 1790. RESTORATIONS: The end of the nose, and a piece on each side of the bust. PUBLISHED: *Monumenti dell' Instituto*, VIII, pl. 1; Baumeister, *Denkmäler*, III, p. 1353, fig. 1506; Wolters' Friederichs, No. 500; etc.

This is the noblest embodiment of the legendary ideal of Hera that Greek art has left us. As the bride of Zeus she is represented at the age when maidenhood is passing into womanhood, with a face that is both chaste and beautiful, though its beauty is of a distinctly colder, prouder type than that of Aphrodite. The jealous, revengeful side of her nature is suggested in the downward curve of the mouth, and the slightly sinister expression of the long, narrow eyes. A profile view brings out the unpleasant qualities of the face, while seen in front its dignity and purity are more conspicuous.

According to ancient authorities the standard type of Hera was established by Polykleitos, in the colossal statue which he made for the Heraion near Argos. The renown of that statue as an ideal of divinity seems to have been surpassed only by the creations of Pheidias, and undoubtedly the type was frequently reproduced. Whether this head is a copy from it, we have not the means of determining positively, though it is extremely probable, as the severity of the style, in which there is a reminiscence of archaism, the general shape of the head and face, the slightly open mouth, and the heavy under lip, show a resemblance to other works ascribed to Polykleitos.

230. The Otricoli Zeus, in the Vatican.

Of Carrara marble. Found at the end of the last century, during the excavations of Pius VI. at Otricoli, in Central Italy. RESTORATIONS: Only the mask is ancient, and of this the following-named parts are restored: the end of the nose, nearly all the hair on the left side of the face below the level of the eyes. On the right side, the hair next the face is original, the outer part modern; there are also bits inserted in the beard. PUBLISHED: Visconti, *Museo Pio Clementino*, VI, pl. 1; Baumeister, *Denkmäler*, III, p. 1317, fig. 1461; Mitchell, *History of Ancient Sculpture*, fig. 143; etc.

Although this is undoubtedly one of the most majestic of all extant heads of Zeus, the theory that it reproduced the Pheidian type has been generally abandoned. It is evidently the creation of a later epoch. If we can judge of the head of the Pheidian Zeus by reproductions of it on coins, its character was purely intellectual; the hair was treated simply, and the face was impressive by reason of its intrinsic dignity. In the Otricoli head, the animal predominates over the intellectual. It owes its impressive effect principally to exaggeration of physical qualities, — the extraordinary projection of the brow, the mane-like locks that frame the face, and the heavy, rugged masses of the beard. This attempt to produce effect by means of a sort of trickery is a method of treatment characteristic of the art of the Hellenistic epoch (332–150 B. C.), in which the type of the Otricoli Zeus probably originated. The head itself was executed not earlier than the time of Augustus, in whose reign the marble of Carrara (Luni), of which it is made, was first quarried.

231. The Ludovisi Juno, in the Villa Ludovisi, Rome.

Of coarse Greek marble. Date and place of discovery unknown. It was formerly in the Villa Cesi, and was acquired by Cardinal Ludovico Ludovisi in 1622. RESTORATIONS: The end of the nose and part of right nostril, the curls on right side of the neck, and all but small fragments of those on the left. Also smaller pieces in various parts of the head. The surface has been worn by over-cleansing and rubbing of the marble. PUBLISHED: Kekulé, *Hebe*, Leipzig, 1867, pl. II; Overbeck, *Kunstmythologie*, III (Hera), p. 83, and Atlas, pl. IX, 7, 8; Schreiber, *Antike Bildwerke der Villa Ludovisi*, No. 104; etc.

This head was formerly considered the grandest of all existing types of Hera (Juno), and thought to reproduce the head of the colossal statue made by Polykleitos for the temple of Hera at Argos (see No. 229). That theory has long since been abandoned, because the style of treatment could not be older than the century following that of Polykleitos; and the origin of the head is now a matter of dispute, some authorities dating it as early as the fourth century B. C., others at various subsequent epochs, including the Roman. In technical characteristics it has

a strong affinity with the sculpture of the early empire, and may well belong among the works done by Greek sculptors in Rome about the beginning of our era.

It may also be questioned whether Hera is the correct appellation. The authenticated figures of the bride of Zeus represent her according to the Homeric descriptions, rather more matronly in both face and figure, with a sternness about the mouth suggestive of her disposition. To these descriptions the Ludovisi head does not correspond. It is dignified, but neither stern nor matronly, and appears to represent a maiden-divinity, possibly Venus.

The cutting of the under surface of the neck shows that the head once formed part of a statue.

232. Pertinax (?), in the Vatican.

Of white marble. All but the head is modern. PUBLISHED: Visconti, *Museo Pio Clementino*, VI, pl. LIII.

This belongs to the series of the Roman emperors.

233. Athena, in the Glyptothek, Munich.

Of Pentelic marble. Found near Tivoli, and formerly in the Villa Albani. RESTORATIONS: The head of the serpent on the helmet, and the two points on the front of same, the nose, part of the under lip, and some of the serpents in the ægis. PUBLISHED: Müller-Wieseler, *Denkmäler der alten Kunst*, II, pl. XIX, No. 198; Baumeister, *Denkmäler*, I, p. 212, fig. 166; Brunn, *Beschreibung der Glyptothek*, 5th edition, p. 118, No. 92; etc.

This is one of the best examples of the type of Athena which originated probably in the fourth century B. C. By comparison with the statuettes in the Parthenon Room (Nos. 412–414) it will be seen that this later type differed from that of the Parthenos, which was the standard ideal of the age of Pheidias, in three characteristic points: the face is longer and more oval; the helmet is of the form known as the Corinthian, which could be pulled down over the face, whereas the Pheidian statue wore the close-fitting Attic helmet; and the ægis, which in the earlier type was large and conspicuous, is here relatively unimportant, and partially covered by the cloak. The creator of this type is unknown, but it was especially popular at

Rome, as numerous copies found there testify. This bust dates from the period of the early empire.

234. Asklepios or Zeus, in the British Museum.

Of Pentelic marble. Formerly in the collection of Mr. Townley, who bought it at the sale of the Duke of St. Albans' collection. Beyond this its history is unknown. RESTORATIONS: The nose, greater part of neck, and a piece in the left cheek. PUBLISHED: *Ancient Marbles in the Brit. Mus.*, pt. X, pl. 1; Overbeck, *Kunstmythologie*, II (Zeus), p. 229, Atlas, pl. II, No. 17; etc.

Although this is generally regarded as a head of Zeus, it has certain distinctive characteristics in which it resembles the common type of Asklepios, the god of health, more than that of Zeus. (Compare, for example, the Otricoli Zeus, No. 230.) These are, first of all, the youthfulness of the face, and its mild, placid expression. The formation of the head, also, varies somewhat from that of Zeus in most representations of him, the forehead being lower and broader, the brow less prominent, and the face rounder and shorter. The hair and beard, though disposed in the same manner as those of Zeus, are treated in lighter masses, the general effect being decidedly less majestic. In all these peculiarities the bust corresponds to the ideal of Asklepios in the fourth and following centuries B. C., when sculptors distinguished him from Zeus by just such minor details.

235. Head of the Farnese Herakles.

From a colossal statue in the Museum of Naples, which was found, about 1540, in the Baths of Caracalla, and was formerly in the Farnese collection at Rome. RESTORATIONS: The end of the nose. PUBLISHED: Pierre Paris, *La Sculpture Antique*, fig. 153 (English edition, fig. 162); Löwy, *Inschriften Griechischer Bildhauer*, No. 345, and authorities there quoted.

A characteristic example of the Hellenistic type of the hero Herakles, distinguished by qualities similar to those of the Otricoli Zeus, opposite (No. 230), among which a tendency towards sensationalism and exaggeration are most conspicuous. The type is perhaps to be referred to Lysippos, of the latter part of the fourth century B. C., though it was probably treated by him in a less exaggerated style.

236. Zeus or Asklepios, in the British Museum.

Of Parian marble. Found, 1828, in the island of Melos. Afterwards in the collection of the Duc de Blacas. There are no restorations. PUBLISHED: Collignon, in Rayet's *Monuments de l'Art Antique*, I, pl. XLII; Mitchell, *History of Ancient Sculpture, Selections*, pl. XIII; Overbeck, *Kunstmythologie*, II (Zeus), p. 88, Atlas, pl. II, Nos. 11 and 12; etc.

The fact that this head was discovered among the ruins of a sanctuary of Asklepios gave rise to the opinion that it represented that divinity, although it has more affinity with the types of Zeus. The differences between the types of these two gods have been pointed out in connection with No. 234, from which it will be seen that this is more probably a head of Zeus. Less stern than the Otricoli Zeus (No. 230), the face is equally majestic, and suggests the tremendous power that belongs to the father of gods and men. The projecting brow, the deep, sharp angle at which the eyes are set, the dignity of the mouth, and the thick, heavy masses of hair are all peculiarly characteristic of Zeus.

This is probably a work of the Hellenistic epoch; it is certainly not older than the fourth century B. C.

237. Colossal Head of Kastor. From the statue on the Monte Cavallo, in front of the Quirinal Palace, Rome.

Of marble. Formerly stood in front of the Baths of Constantine, from which it was removed to present position by Sixtus V., in 1589. There are no restorations on the head. PUBLISHED: Fogelberg, in the *Annali dell' Instituto*, 1842, p. 194 ff.; Clarac, *Musée*, pl. 812 A, No. 2043; Wolters' Friederichs, Nos. 1270, 1271; etc.

The statue from which this head is taken is one of two which formerly served as decorations to the entrance of the Baths of Constantine, representing the Dioskouroi holding in check their prancing horses. The figures are not mounted, but lead the horses by the bridles, and Kastor looks back at his horse, who rears behind and a little to the left of him. This explains the action of the head and the excitement in the countenance. On the chin there still remains one of the sculptor's measuring points, showing that the statue was left incomplete.

Upon the pedestal of this statue is the inscription, "Opus Phidiae;" on that of the companion, "Opus Praxitelis," which Pope Sixtus V. had copied from the earlier pedestals when the statues were removed. That the statues are the work of these masters, however, is impossible. They evidently date from the Roman Empire, but are possibly copies of works of the Hellenistic epoch.

238. Bust of Antinous, from the colossal statue in the Vatican.

Of marble. The statue was found by Gavin Hamilton, at Palestrina, towards the end of the last century, and was placed first in the Palazzo Braschi, Rome, having been presented to the Duke Braschi by Pius VI., who acquired it of Hamilton. It was later removed to the Lateran and thence to the Vatican. PUBLISHED: Levezow, *Antinous*, pls. VII, VIII, p. 85; Wolters' Friederichs, No. 1660; etc.

Hadrian's extravagant attachment for the beautiful Antinous is attested by the many portraits of him, statues, busts, and reliefs, which have been discovered in all parts of the Roman Empire. Of these, this head is one of the finest, and represents the Emperor's favorite in the character of Dionysos, crowned with a chaplet of ivy. When discovered, the statue to which the head belongs was nude, but marks upon the marble showed that originally it had worn some kind of a garment of bronze, and in restoring the figure that was replaced by a long mantle of marble.

Antinous died A. D. 122, and the statue dates from about that time.

CASTS OF SMALL FIGURES.

IN THE LARGE CASE IN THE CENTRE OF THE ROOM.

SIDE FACING THE THIRD GREEK ROOM.

UPPER ROW (commencing at the left): —

251. **Hermes Kriophoros** (carrying a ram). Archaic bronze in the Berlin Museum. From Crete.
PUBLISHED: *Annali dell' Instituto*, 1880, pl. S.

252. **Same Subject.** Archaic bronze in the Berlin Museum. From Capua.
PUBLISHED: *Monumenti dell' Instituto*, XI, pl. VI, 3, 3*a*.

253. **Same Subject.** Archaic bronze in the Berlin Museum. From Sicily or Southern Italy.
PUBLISHED: Friederichs, *Apollo mit dem Lamm*, Berlin, 1861.

254. **Apollo.** Archaic bronze statuette found at Olympia, and now in the Museum there.
PUBLISHED: *Ausgrabungen zu Olympia*, IV, XXIII, 1, and XXV A; Wolters' Friederichs, No. 352.

255. **Apollo** or an **Athlete.** Archaic bronze statuette in the Museum at Cassel.
PUBLISHED: Wolters' Friederichs, No. 234.

256. **Apollo.** Archaic bronze statuette found at Olympia, and now in the Museum there.
PUBLISHED: *Ausgrabungen zu Olympia*, IV, XXV A; Wolters' Friederichs, No. 353.

257. **Reclining Youth.** Archaic bronze statuette found at Olympia, and now in the Museum there.
PUBLISHED: *Ausgrabungen zu Olympia*, V, XXVIII, B; Wolters' Friederichs, No. 378.

258. The Birth of Erichthonios. Terra-cotta relief of the "Melian" style in the Berlin Museum. From Athens. First half of the fifth century B. C.

PUBLISHED: Curtius, in the *Archäologische Zeitung*, 1872, pl. LXIII; Baumeister, *Denkmäler*, I, p. 492, fig. 536.

An illustration of a popular Athenian myth, according to which Erichthonios, or Erechtheus, the native hero of Attika, was born of Ge (the earth) and adopted by Athena as her foster-child. Ge is here represented emerging from the ground, handing the infant to Athena, in the presence of Kekrops, the mythical first king of Attika, who is represented, according to tradition, as half man and half serpent.

259. Zeus hurling a Thunderbolt. Bronze statuette found at Olympia, and now in the Museum there.

PUBLISHED: *Ausgrabungen zu Olympia*, IV, XXIV, 1; Wolters-Friederichs, No. 354.

260. Zeus. Bronze statuette in Arolsen (?). Nude figure, stands on the right leg, looking down, the right arm raised above his head, holding a thunderbolt (?). Left arm suspended at the side. Developed style.

Berlin Museum, Käufliche Abgüsse, No. 162.

261. Herakles and the Nemean Lion. Small bronze group in Arolsen. Archaic.

Berlin Museum, Käufliche Abgüsse, No. 176.

262. Athena. Archaic bronze statuette in Athens. Found on the Akropolis, 1836.

PUBLISHED: Ross, *Archäologische Aufsätze*, I, pl. VII.

263. Athena. Semi-archaic Etruscan statuette in Cassel. Of bronze.

PUBLISHED: Wolters' Friederichs, No. 205.

264. Athena Promachos. Semi-archaic bronze statuette in the Berlin Museum. Found on the Akropolis, Athens.

265. **Athena,** from a bronze statuette in this Museum.

The original was given to the Museum by the late Samuel D. Warren, in February, 1887. Discovered by Herr Josef Zervas, 1871, among the ruins of a Roman temple on the Ettringer Bellerberg, between Coblenz and Bonn. Brought to this country by the discoverer, and purchased of him by Mr. Warren in 1887. PUBLISHED: Heydemann, in the *Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande*, LXXIII, 1882, p. 51, pls. 1 and 1 a; Boston Museum of Fine Arts, *Twelfth Annual Report*, (1887), p. 8.

This figure has an especial value because, although it is probably a production of the Roman period, dating from the second century after Christ, it displays all the characteristics of the type of the goddess which we find in the earlier works of the Pheidian epoch, — the Attic helmet, the broad face, somewhat austere in expression, the large ægis, covering the upper part of the figure like a shawl, and falling to the hips behind, the Medusa-head, which is of the same type as that on the shield of the Parthenos, No. 412, and the general arrangement of the drapery in long, straight folds. The statuette has the feeling and dignity of a large figure, and is quite probably the copy of some famous statue of the Attic school of the fifth century B. C.

266. **Athena.** Type of latter part of fifth century. Attic helmet with high crest, ægis uncovered in front, mantle falls from shoulders behind. From a bronze statuette. Height of figure, M. 0.142.

Cast purchased of Lucchesi, Paris.

267. **Athena.** Type and pose similar to preceding, except that she stands on the right leg instead of the left. Attic helmet with owl as support of the crest. Height of figure, M. 0.210.

Cast purchased of Lucchesi, Paris.

268. **The Giustiniani Minerva.** Reduction of the statue No. 588 at the eastern end of the Corridor, placed here for comparison with the other types of Athena.

269. **Athena.** Bronze statuette in the Antiquarium, Munich. Type of the fourth century, or later.

PUBLISHED: Clarac, *Musée de Sculpture*, III, pl. 462 A, No. 842 A.

270. **Bearded Head.** Bronze in the Museum at Cassel.

PUBLISHED: Wolters' Friederichs, No. 1611.

MIDDLE ROW:—

271. **Aphrodite (?).** Bronze statuette of a goddess, of very archaic style, in the form of a xoanon. Found at Olympia, and now in the Museum there.

PUBLISHED: *Ausgrabungen zu Olympia*, III, pl. XXIV, B, 5; Wolters' Friederichs, No. 356.

272. **Archaic Winged Figure,** showing the Oriental influence in early art. Bronze statuette in the Berlin Museum. Found near Perugia, being a part of the well-known decorations of a chariot, discovered there in 1812, some of which are now in the Glyptothek, Munich. (See Dennis's *Etruria*, II, p. 427.)

PUBLISHED: Friederichs, *Berlins antike Bildwerke*, II, No. 2153.

273. **Aphrodite,** of the archaic type, showing strong Oriental influence. Bronze statuette in the Berlin Museum. Found at Perugia, 1750.

PUBLISHED: Friederichs, *Berlins antike Bildwerke*, II, No. 2155.

274. **Female Figure,** the stand or support of a round mirror, which was attached to her head by the crescent-shaped decoration that has the appearance of an enormous head-dress. Of bronze. Found at Olympia, and now in the Museum there. Middle of the 5th century B. C.

PUBLISHED: Wolters' Friederichs, No. 357.

275. **Apollo.** Archaic bronze statuette from Naxos, in the Berlin Museum. Sixth century B. C. Possibly a copy of the statue by Kanachos which

stood in the temple of Apollo at Miletos. Around the top of the base runs an inscription: — Δεινα γόρης μ' ἀνέθεκεν ἑκηβόλῳ Ἀπόλλωνι, — "Deinagores dedicated me to the far-darting Apollo."

PUBLISHED: Fränkel, in the *Archäologische Zeitung*, 1879, pl. VII, p. 84.

276. **Herakles.** Archaic bronze statuette in Cassel.

PUBLISHED: Wolters' Friederichs, No. 235.

277. **Warrior.** Archaic bronze statuette found at Olympia, and now in the Museum there.

PUBLISHED: *Ausgrabungen zu Olympia*, IV, XXIII, 2, and XXV, A, 1; Wolters' Friederichs, No. 359.

278. **Warrior.** Archaic bronze statuette found at Olympia, and now in the Museum there.

PUBLISHED: *Ausgrabungen zu Olympia*, V, XXVII, 4; Wolters' Friederichs, No. 360.

279. **Warrior.** Archaic bronze statuette in the Berlin Museum.

PUBLISHED: Friederichs, *Berlins antike Bildwerke*, II, No. 2164.

280. **Warrior.** Bronze statuette from Dodona, in the Berlin Museum. Middle of the fifth century B. C.

PUBLISHED: *Archäologische Zeitung*, 1882, pl. 1.

281. **Zeus**, standing. Bronze statuette in the Bibliothèque Nationale, Paris.

PUBLISHED: Overbeck, *Kunstmythologie*, II, p. 145, No. 51. Resembles figure in Clarac, pl. 403, No. 689, without the sandals. Left arm broken at elbow.

282. **Zeus**, standing. Bronze statuette in the British Museum.

PUBLISHED: *Specimens of Antient Sculpture*, I, pl. XXXII; Clarac, *Musée*, pl. 402, No. 684; Overbeck, *Kunstmythologie*, II, p. 153, No. 74.

283. **Zeus**, standing. Bronze statuette in the Antiquarium at Munich.

PUBLISHED: Clarac, *Musée*, pl. 410 A, No. 684 A; Overbeck, *Kunstmythologie*, II, p. 151, No. 68; Baumeister, *Denkmäler*, II, fig. 1541 (as Poseidon).

284. **Zeus**, standing. Bronze statuette in the Bibliothèque Nationale, Paris.

PUBLISHED: Clarac, *Musée*, pl. 403, No. 690; Overbeck, *Kunstmythologie*, p. 154, No. 78.

285. **Zeus**, or **Herakles**, standing. Bronze statuette in the British Museum.

PUBLISHED: Clarac, *Musée*, pl. 802 G, No. 1971 D.

286. **Head of Serapis**, in the Museum at Cassel. Of bronze.

PUBLISHED: Wolters' Friederichs, No. 1514.

287. **Seated Woman.** From a terra cotta. The figure is full-draped, with a mantle covering both shoulders. The right hand rests in the lap, covered by the mantle; and the left holds a lyre at the side of the left knee.

Cast purchased of Lucchesi, Paris.

LOWER ROW:—

288. **Zeus.** Archaic bronze statuette found at Olympia, and now in the Museum there.

PUBLISHED: *Ausgrabungen zu Olympia*, V, XXVIII A; Wolters' Friederichs, No. 355.

289. **Youth**, standing, with raised arms. Archaic bronze figure, fragment of a vase or other object, found at Olympia, and now in the Museum there.

PUBLISHED: *Ausgrabungen zu Olympia*, V, XXVII, 1; Wolters' Friederichs, No. 361.

290. **Kanephoros, or Basket-bearer.** Bronze statuette, of the semi-archaic type, from Pæstum, in

the Berlin Museum. The basket, and all of the column below the capital, are modern.

PUBLISHED: Curtius, in the *Archäologische Zeitung*, 1880, pl. VI, p. 27.

291. **Female Figure (Artemis?)**, in long drapery. Archaic bronze statuette found at Olympia and now in the Museum there. In the immediate vicinity of the spot where it was discovered there were three altars dedicated to Artemis, and this is possibly a dedicatory offering to her. Date about 500 B. C.

PUBLISHED: *Ausgrabungen zu Olympia*, III, XXIV, B, 4; Wolters' Friederichs, No. 358.

292. **Female Figure.** Bronze statuette of the semi-archaic type, fifth century B. C. Stands on the left leg, attitude stiff, drapery scant, figure slender with very broad shoulders. Clothed in a short-sleeved chiton. Right arm hangs at the side, left bent at the elbow, with the hand extended forward. Bibliothèque Nationale, Paris.

Cast loaned by the Massachusetts Institute of Technology.

293. **Aphrodite (?).** Bronze statuette reproducing in a very free style the general type and characteristics of an archaic idol. To a certain extent it resembles the reproductions of the Ephesian image of Artemis, though in essential points it differs from them, and is evidently another divinity. The Ephesian statue, which was of a purely Oriental type, had many breasts, while this figure has but two; the diadem and mantle, also, appear on none of the copies of the Ephesian statue. The three Graces, and the woman riding on a marine animal, among the reliefs on the front of this statuette, point to Aphrodite as the subject.

Berlin Museum, Käufliche Abgüsse, No. 148. Compare marble figure in Florence, Clarac, *Musée*, pl. 561, No. 1197.

294. **Pan.** Bronze statuette in the Bibliothèque Nationale, Paris. Of especial interest as a replica of the famous DORYPHOROS of Polykleitos (Third Greek Room, No. 100), which the artist of this little figure has adapted to his own subject, by introducing horns in the front of the head, and a Pan's-pipe in the right hand.

PUBLISHED: Furtwängler, in the *Mittheilungen des Instituts in Athen*, III, 1878, pl. XII, p. 293; Babelon, *Le Cabinet des Antiques à la Bibliothèque Nationale*, pl. XXII; etc.

295. **Athlete**, of Polykleitan type, in the collection of the Archæological Society of Athens. From the Peloponnesos (Sikyon?). Attitude resembles the Doryphoros, except that the head is bent to the left. The legs are long in proportion to the body. Both arms broken off at the shoulders.

PUBLISHED: *Monumenti dell' Instituto*, VIII, pl. LIII.

296. **Athlete.** Bronze statuette in Florence. Type and attitude reminiscent of Polykleitos, but of a later period.

PUBLISHED: Clarac, *Musée*, pl. 680, No. 1591.

297. **Demeter.** From a bronze statuette. Full-draped figure. Height, M. 0.228.

Cast purchased of Lucchesi, Paris.

298. **Persephone** (?). Reduction of a small statue in the Galleria dei Candelabri of the Vatican.

299, 300. **Female Figures**, from terra-cotta figurines.

Casts purchased of Lucchesi, Paris.

END FACING THE WINDOWS.

301 **Male and Female Comic Masks.** Decorative piece.

Cast loaned by the Massachusetts Institute of Technology.

302. **Onyx Vase**, in the form of an alabastron or vase for ointment, richly carved, in the Berlin Museum.

303. **The Paris Cameo**, in the Bibliothèque Nationale, Paris. Represents the Emperor Tiberius, enthroned as Jupiter, and surrounded by members of his family, with the attributes of various divinities.

PUBLISHED: Babelon, *Le Cabinet des Antiques à la Bibliothèque Nationale*, pl. I (in colors); Baumeister, *Denkmäler*, III, fig. 1794, and p. 1710.

304. **The Vienna Cameo**, "Gemma Augustea," in the imperial collection at Vienna. Augustus enthroned as Jupiter at the side of the goddess Roma, and surrounded by other divinities.

PUBLISHED: Baumeister, *Denkmäler*, III, fig. 1793, and p. 1710; *Gazette Archéologique*, 1886, pl. XXXI; etc.

305. **Kalydonian Boar Hunt.** Terra-cotta relief from Melos, in the Berlin Museum. Middle of the fifth century B. C.

306. **The St. Petersburg Cameo**, in the Museum of the Ermitage. Subject unknown, but probably one of the successors of Alexander the Great, and his wife.

PUBLISHED: Baumeister, *Denkmäler*, fig. 1792, and p. 1710.

307. **Alkaios and Sappho** (?). Terra-cotta relief in the British Museum. Of the so-called Melian style, the distinctive characteristic of which is that the relief is made *à jour*, that is, without background, the outlines of the figures being cut through the material. The round disk which serves as a background of the cast is not a part of the original. See Nos. 258, 349, and 350, in the same case.

PUBLISHED: Overbeck, *Geschichte der griechischen Plastik*, I, fig. 32; etc.

308. **Eros and Psyche.** Bronze relief from the cover of a Greek mirror, in the Berlin Museum.

PUBLISHED: Wolters, in the *Archäologische Zeitung*, 1884, pl. I and p. 1.

SIDE OPPOSITE THE BUSTS OF THE EMPERORS.

UPPER ROW:—

309. **Female Head**, in private possession in Berlin (?). White marble. Of a fine type and style, resembling, in technical characteristics, the head in Munich, No. 146. A kerchief is bound about the hair in the form of a net, a kind of head-dress frequently represented in grave reliefs and vases of the fifth and following centuries.

Berlin Museum, Käufliche Abgüsse, No. 715.

310. **Female Head**, of white marble, in Thebes. Similar to preceding.

PUBLISHED: Körte, in the *Mittheilungen des Instituts in Athen*, III, p. 409, No. 191.

311. **Female Head**, of white marble, in private possession in the island of Corfù. Similar to the two preceding, but somewhat later in style than No. 309. The hair also is dressed differently, and without the kerchief.

PUBLISHED: Mitchell, *History of Ancient Sculpture*, fig. 252.

312. **Aphrodite**, girding herself with a breast-band. This band was the Greek substitute for the modern corset. From a bronze in Florence.

313. **Aphrodite**, arranging her hair. Semi-nude figure, from a bronze statuette in Arolsen.

PUBLISHED: Wolters' Friederichs, No. 1736.

314. **Aphrodite**, similar to the preceding, except that the upper part of the body is draped in a light, thin chiton.

Cast purchased of Lucchesi, Paris.

315. **Aphrodite**, nude, both hands pressed against the breasts. From a bronze. Height, M. 0.093.

Cast purchased of Lucchesi, Paris.

316. **Aphrodite**, unfastening her sandal. Bronze statuette from Herculaneum, in the Museum of Naples. This is the most charming and most beautifully wrought of a number of little figures of similar type and motive. They are undoubtedly copied from some popular statue or statuette of later Greek art, of which we have no further knowledge.

PUBLISHED: Müller-Wieseler, *Denkmäler der alten Kunst*, II, pl. XXVI, fig. 283.

317. **Aphrodite**, same motive as preceding. From a bronze statuette.

Cast purchased of Lucchesi, Paris.

318. **Aphrodite**, drying herself after the bath, the left foot resting upon an amphora. Variation of the preceding type. Bronze in Arolsen.

PUBLISHED: Gädechens, *Die Antiken des Museums zu Arolsen*, No. 66.

319. **Aphrodite**, nude, combing her hair. The left hand probably held a mirror. Bronze in Arolsen.

PUBLISHED: Gädechens, as above, No. 78.

320. **Aphrodite**, nude, holding a *stephané*, or diadem, in the right hand. Bronze statuette in private possession in Berlin.

PUBLISHED: *Archäologische Zeitung*, 1870, pl. XXXVIII.

321. **Aphrodite**, nude. Beautiful bronze statuette from Trier, in the Berlin Museum. The right hand held a long lock of hair.

Berlin Museum, Käufliche Abgüsse, No. 275.

322. **Eros (Cupid)**. Bronze statuette in the Museum of Naples.

PUBLISHED: *Museo Borbonico*, XIV, pl. LIV.

323. **Eros**, embraced by a swan.

324. **Fortuna.** From a bronze statuette. Height, M. 0.108.

Cast purchased of Lucchesi, Paris.

325. **Herakles,** bearded. From a bronze statuette. Height of figure, M. 0.058.

Cast purchased of Lucchesi, Paris.

326. **Grotesque Figure,** nude dwarf, wearing a helmet. Right arm broken at shoulder.

Cast purchased of Lucchesi, Paris.

MIDDLE ROW:—

327. **Dancing Girl,** a full-draped figure, whose whirling drapery suggests her movement in a graceful manner. From a terra-cotta, in the Louvre.

Cast loaned by the Massachusetts Institute of Technology.

328. **Apollo,** leaning against a tree. Bronze statuette of the Praxitelean type, though later in style than Praxiteles. In Arolsen.

PUBLISHED: Gädechens, *Die Antiken des Museums zu Arolsen,* No. 45; Wolters' Friederichs, No. 1757.

329. **Deïphobos, so called.** Bronze statuette of a warrior striking an attitude of defence, his left arm raised as though holding a shield. Blacas collection. In the Bibliothèque Nationale, Paris.

PUBLISHED: Clarac, *Musée,* pl. 826, No. 2083 B.

330. **Hermes,** resting. Exquisite figure of the Lysippian type, in the Berlin Museum. It was evidently inspired by a statue which was very popular in antiquity, as there are a number of figures, both large and small, reproducing substantially the same type and attitude, all apparently copied more or less directly from the same original. Compare the following numbers, and No. 525, in the Corridor.

PUBLISHED: Friederichs, *Berlins antike Bildwerke,* II, No. 1833.

331. **Hermes**, resting. Of same style and type as the above. Bronze in the Museum at Naples (?).

Cast loaned by the Massachusetts Institute of Technology.

332. **Hermes**, resting. Similar to the last two, but much smaller. The right arm and left foot are missing.

333. **Hermes**. Bronze statuette in the British Museum. Type of the fourth century B. C. Compare with the statues Nos. 521 and 522 in the Corridor.

PUBLISHED: *Specimens of Antient Sculpture*, I, pls. XXXIII, XXXIV; Clarac, *Musée*, pl. 666, No. 1515.

334. **Kephalos**. Bronze statuette of a seated youth, with rather long, bushy hair. In the Bibliothèque Nationale, Paris.

PUBLISHED: Clarac, *Musée*, pl. 590, No. 1282; Babelon, *Le Cabinet des Antiques à la Bibliothèque Nationale*, pl. III.

335. **Satyr**, striking an attitude of defence, both arms outstretched. Bronze statuette in the British Museum.

336. **Satyr**. Bronze statuette from Pergamon, in the Berlin Museum. A charming and spirited example of the smaller arts of the Hellenistic epoch. Third or second century B. C.

PUBLISHED: Furtwängler, *Der Satyr aus Pergamon*, Berlin, 1880; Baumeister, *Denkmäler*, III, p. 1567, fig. 1628.

337. **Satyr**, dancing. Bronze statuette in the Berlin Museum. Type similar to the preceding.

PUBLISHED: Furtwängler, *Der Satyr aus Pergamon*, pl. III, No. 5.

338. **Satyr**, carrying an Amphora. Bronze statuette, of a type like the preceding, except that the figure is of somewhat heavier proportions. In the Museum of Naples (?).

LOWER ROW:—

339. **Apollo**, nude, of effeminate type. Compare the head with bust No. 172. Bronze statuette in the British Museum.

PUBLISHED: *Specimens of Antient Sculpture*, I, pls. XLIII, XLIV.

340. **Herakles.** Bronze statuette, of the type of the colossal bronze statue in the Vatican.

Cast loaned by the Massachusetts Institute of Technology.

341. **Herakles.** Somewhat like the preceding, with head turned to the left. Left leg is broken from the middle of the thigh, and also part of the right foot. In the Louvre.

342. **Herakles and the Nemean Lion.** Bronze group, recalling the design on coins of Herakleia, Tarentum, etc. Height, M. 0.13.

Cast loaned by the Massachusetts Institute of Technology.

343. **Herakles and Antaios (?), or Athletes wrestling.** Bronze group, formerly in the Morel d'Arleux collection.

PUBLISHED: Clarac, *Musée*, pl. 802, No. 2014.

344. **Hermes.** Bronze statuette in the Bibliothèque Nationale, Paris. A later modification of the type of the Hermes from Andros, No. 521 in the Corridor.

PUBLISHED: Clarac, *Musée*, pl. 664, No. 1540.

345. **Dancing Satyr**, pose and type similar to the well-known bronze from Pompeii (Hall of the Maidens, No. 733). Bronze statuette in the Bibliothèque Nationale, Paris.

PUBLISHED: Clarac, *Musée*, pl. 716 D, No. 1715 D; Babelon, *Le Cabinet des Antiques à la Bibliothèque Nationale*, pls. XXX, XXXI.

346. **Roman Priest**, in the act of sacrificing. Bronze statuette in the Bibliothèque Nationale, Paris.

347. **Roman General**, in full armor and *paludamentum*, or military cloak, his sword resting on his left arm, and held in the left hand.

Cast loaned by the Massachusetts Institute of Technology.

ON THE INNER END.

348. **Hermes.** Large bronze statuette in the Louvre. Found at Herculaneum, and presented by the King of Naples to Napoleon in 1803.

PUBLISHED: Clarac, *Musée*, pl. 349, No. 1545.

349. **Bellerophon and the Chimæra.** Terra-cotta relief of the "Melian" style, in the British Museum. See No. 307. Probably of the first half of the fifth century B. C.

PUBLISHED: Millingen, *Ancient Unedited Monuments*, II, pl. III.

350. **Perseus and Medusa.** Terra-cotta relief like the preceding.

PUBLISHED: Millingen, as above, II, pl. II.

351. **Griffin's Head.** Archaic bronze from Olympia. Probably the handle of a large bowl or basin.

PUBLISHED: *Ausgrabungen zu Olympia*, III, pl. XXIV, A.

ON THE TOP OF THE PEDESTAL.

352. **Diskobolos**, after Myron. Bronze statuette in the Antiquarium, Munich. Compare with the statue No. 81 in the Second Greek Room. This is in many respects the best of all the extant copies of Myron's famous statue, for while the face is of a much later type than the Myronic, the figure being of bronze requires no tree or other support, and its action gains proportionately in effect. Contorted as the body is, the line of equilibrium falls perpendicularly through the centre from whatever point of view it is seen,

thus giving a perfectly satisfactory sense of balance, in spite of the instantaneous movement.

This statuette is frequently referred to in histories of Greek art, but there is no good illustration of it.

353. **Drunken Herakles.** Bronze statuette in the Museum of Antiquities at Parma. A work of the Hellenistic epoch, representing the hero staggering along, after a feast, brandishing his club, and leering stupidly. This is a favorite conception of Herakles in the Greek comedies.

PUBLISHED: *Monumenti dell' Instituto*, I, pl. XLIV *c*.

354, 354A. **The Portland Vase**, in the British Museum.

Found during the pontificate of Urban VIII. (Barberini, 1623–44), in a tomb about three miles from Rome, on the ancient road to Tusculum. When discovered, it was in a large sarcophagus which is now in the Capitoline Museum. Placed in the Barberini palace, where it remained more than a century. Passed subsequently into the possession of Sir William Hamilton, by whom it was carried to England in 1784. Sold by him soon after to the Duchess of Portland, in whose family it remained until 1810, when it went to the British Museum, at first as a loan. In 1845 a young man, temporarily deranged, while looking at the vase, suddenly seized and hurled at it a piece of sculpture, smashing it to fragments. It was successfully repaired, however, so that the damage is scarcely perceptible. PUBLISHED: Josiah Wedgwood, *Description of the Portland Vase;* Meteyard, *Life of Josiah Wedgwood*, II, chap. xii; Prime, *Pottery and Porcelain*, p. 334 ff; Wolters' Friederichs, Nos. 2008, 2009; etc.

This unique vase is one of the most valued treasures of the British Museum, and has an additional interest from its association with Wedgwood and his work.

The material is a very dark blue glass, the figures being cut, in cameo style, from a thin coating of white biscuit laid over it. No satisfactory explanation of the subject has yet been reached. Although the vase contained the ashes of a deceased person when it was found, it was evidently not made for that purpose. The sarcophagus containing it dated from the third century of our era, but

the vase itself is much older, and originated either in the beginning of the Roman empire or possibly in Alexandria during the reign of the Ptolemies. Its form is not of the finest, but the carving and grouping of the figures display marvelous technical skill. **354A** is cut upon the bottom of the vase.

This cast is of especial value and rarity, it being No. 28 of those referred to by Meteyard, *ubi supra*, p. 583, as follows: — "A mould of the vase was made by Peckler the gem engraver whilst it was in the possession of the Barberini family, and from this, on its first arrival in England, a certain number of copies were taken in plaster of Paris by Tassie, who afterwards destroyed the mould." This was done before Wedgwood began his experiments with the vase. The cast is the property of the Boston Athenæum, to which it was presented by Francis C. Gray in 1831.

355. **Herakles**, resting. Bronze in the Museum of Lyons (?). Type and style of Lysippos, fourth century B. C. The hero is represented as young and beardless, seated upon the stump of a tree, over which is thrown his lion-skin. He supports himself upon the left arm, and his club rests on the right. The head wore a wreath, which is missing. Compare this with the Belvedere torso and accompanying fragments, Nos. 663–665 in the Hall of the Maidens.

Cast loaned by the Massachusetts Institute of Technology.

356. **Onyx Vase**, known as the **Mantuan Vase**, in the Museum at Brunswick, Germany.

PUBLISHED: Gerhard, *Antike Bildwerke*, pl. 310, 3, 4; Wolters' Friederichs, No. 2006; etc.

357. **Niké (Victory)**. Bronze figure, probably from the base of a candelabrum.

Cast loaned by the Massachusetts Institute of Technology.

Of the busts in this Room Nos. **201–203, 205–208, 211–223, 226, 228**, were the gift of Dr. Jacob Bigelow.

Nos. **198, 199, 210, 227**, were the gift of the heirs of Dr. Jacob Bigelow.

Nos. **125**, **172**, **173**, were purchased with the bequest of Charles Sumner.

Nos. **230**, **231**, **233**, **234**, **237**, **238**, are the property of the Boston Athenæum.

No. **129** is loaned by the Massachusetts Institute of Technology.

Of the small figures, Nos. **292**, **301**, **327**, **340**, **342**, **347**, **355**, **357**, are loaned by the Massachusetts Institute of Technology.

Nos. **354**, **354A** are the property of the Boston Athenæum.

PARTHENON ROOM.

INTRODUCTION.

THE Parthenon is the grandest of all monuments of Greek art. It embodies the perfect union of the arts of sculpture and architecture, each in the highest state of development, as it was built in that short epoch when sculpture, having overcome every obstacle of execution, used its technical perfection for the expression of only the loftiest ideas, and when the architect made it his ambition to "surpass the magnificence of his design with the elegance of its execution," as Plutarch says. Such was the spirit of the age of Perikles, the first to reap the benefits of the victorious struggle against barbarism, by which the independence of Greece was maintained, and the country aroused to the full consciousness of her intellectual superiority over her older neighbors. In the Persian wars intelligence had triumphed over numbers. The gods of Greece had shown their love for the land by imparting counsels to its people which enabled them, though few in numbers, to overcome the enormous forces of the barbarian, and thus vindicate civilization. In Athens especially the stimulus of this victory was of the most intense nature. Religion and patriotism, the two greatest powers that move the soul of man, were there strained to their highest pitch. It was she who had taken the foremost part in the banishment of the Persian; and although her citizens had seen the city laid waste, its temples razed, and the Akropolis, with the shrine of their goddess Athena, made desolate, they returned full of gratitude to their patron divinity, and determined to make her city the centre of the civilization they had saved. In

the years that followed, every form of literature and art was developed with a rapidity which will always excite the wonder of the world. Sculpture broke through the bonds of archaism, and not merely reproduced, but idealized, the human form. PHEIDIAS carried the art to perfection; in his works were established for all time the laws of beauty and sublimity in art. The ideals of his school and age have never been surpassed. He was the confidential friend and adviser of Perikles, and it was perhaps he who originated the idea of dedicating to Athena a new and splendid temple upon the Akropolis, to be a fitting emblem of the city's recognition of her, and an immortal monument of Athenian art. To Pheidias was given the charge of the work, and under him was gathered such an assemblage of architects, sculptors, and artisans of all schools and trades as only Greece in her most glorious epoch could bring together.

The precise date at which the Parthenon was begun is not known, but it was probably about the year 454 B. C., at which time Athens was at the height of her political power, the influence of Perikles had become firmly established, there was prospect of peace at home as well as abroad, and the treasury of Delos, a fund contributed by the states of Greece for mutual protection against the Persians, had been transferred from the Delian temple of Apollo to Athens. It is known that the administration of this fund underwent a thorough reorganization in 454, and as the Parthenon was intended to serve as the depository of the treasure, there is good reason to suppose it was begun in or immediately after that year. In 438 B. C., on the occasion of the great festival (Panathenaia) in honor of Athena, the colossal statue of the goddess made by Pheidias for the interior (see below, p. 184), was dedicated, and at that time the building was practically finished. The architects were IKTINOS and KALLIKRATES. The style of the architecture was Doric, but with modifications peculiarly Attic, which relieved the severity of the pure Doric style as it is exemplified in the Temple of Zeus at Olympia. The length of the building is 228.15 ft., width 101.25 ft. (equivalent to 225 × 100 Attic feet);

the proportions being 9 to 4, instead of 7 to 3 as in the Temple of Zeus. The height to the top of the pediment was originally about 59 ft., not including the *krepidoma*, the platform of three steps from which the building rose. The Doric temple usually has six columns on the front and thirteen on the sides, but the Parthenon had eight on the front and seventeen on the sides. At either end, within the outer row of columns, was a second row of six, of smaller dimensions. Except the roof, which was tiled with Parian marble, the whole building and its sculptural decorations were of Pentelic marble, every block being apparently entirely without flaw or vein. This not only gave material splendor to the building, but by the firmness of its texture afforded opportunity for the exercise of skill and precision in the execution of details, such as are unequalled in any other structure. The brilliancy of the marble was enhanced by the application of colors to mouldings and other details of the exterior. Just how far these were employed it is impossible to determine without the aid of future discoveries, but examination of the Parthenon and other remains seems to show that the colors were confined to the upper members of the architecture, and did not extend below the capitals. With regard to the coloring of the sculptures, see below, p. 175.

HISTORY. The Parthenon remained the Temple of Athena, substantially unchanged in appearance, long after the introduction of Christianity into Athens; but in the fifth or sixth century of our era, after it had served its purpose for nearly a thousand years, it was converted into a church, and the pagan Virgin gave place, first to St. Sophia, the Christian personification of wisdom, and later to the Mother of God. With this change in purpose the disposition of the building was altered somewhat, the entrance being transferred from the eastern to the western end, and an apse built out at the former. The interior was vaulted, and thus both the old ceiling and roof were destroyed. The construction of the apse necessitated the removal of a portion of the frieze directly over the eastern door, but the blocks were carefully taken down and placed inside the church. Probably at this time the middle group of the eastern pediment sculptures disappeared, perhaps to make room for images of saints, but the general appearance of the exterior was only slightly affected by

these changes. At the beginning of the thirteenth century the Franks took possession of Athens, and in 1206 the Parthenon became a Latin church, though there is no indication that its architecture underwent any modification of importance in consequence. In 1311 the Franks were overcome and driven out by the Catalani, of Sicily, who held the Akropolis for seventy years, and were in turn expelled by the Florentine Nerio Acciajuoli, in 1387, after a siege of two years. He took up his residence in the Propylaia, which either in his time or that of his immediate successors was converted into a castle, with the addition of a large square tower which remained standing until 1875. Nerio assumed the protectorship of the Parthenon, still as the church of St. Mary, and on his death in 1394 bequeathed it, and the whole city as its property, to the Republic of Venice. Nerio's descendants remained in Athens as vassals of Venice, and under their rule the city seems to have been visited by scholars, some of whose descriptions still survive. Soon after the fall of Constantinople and the Byzantine Empire, Athens was besieged by the Turks, and in 1458, after a struggle of two years, fell into their hands. Shortly after (1460), the Parthenon became a mosque, and a tall minaret at the southwest corner marked its change from the Christian religion to that of Mahomet. After this both city and temple sank into oblivion, in which they remained until the following century, when Europeans began to go there, and to make records and drawings of what they saw. To us the most important of these visitors is the artist JACQUES CARREY, sent in 1674 by the Marquis de Nointel, French ambassador to the Porte, to make drawings of the sculptures of the Parthenon. The Turks allowed him only two weeks for the work, and though they hindered him in every way, he succeeded in making twenty-one large drawings, which are now in the Bibliothèque Nationale in Paris. (See the copies under each of the pediment groups.) Valuable as these drawings would have been in any case, their importance is increased beyond estimate by the fact that a few years after Carrey's visit, the Parthenon succumbed to a terrible disaster, by which it suffered more in a single instant than it had in the two thousand years of its existence, and as a result many of its most beautiful sculptures have been preserved only in Carrey's sketches. In 1687, when the Venetians were invading Greece, a detachment of their forces, under the field-marshal Königsmark, was sent to take Athens. He landed at the Peiraieus September 21. The Turks retired at once to the Akropolis, which had been fortified against attack, and two days later the firing began. For three days the Turks withstood it, but on the 26th a deserter carried to the Venetians the report that the Par-

thenon was being used as a powder-magazine, which was partly true, as the supply of ammunition for one day was stored there. Acting upon this report a lieutenant of artillery aimed his gun with such precision that "the fatal bomb fell into the temple, directly upon the supply of powder: and with a terrific crash the masterwork of Iktinos burst asunder, burying three hundred men, women, and children under its ruins, and hurling its great blocks of marble high through the air even to the lines of the besiegers."[1] Even this disaster did not utterly ruin the sculptures, and those of the western pediment still remained in such good condition that the Venetian commander-in-chief, Morosini, determined to send the central group to Venice, as a trophy of his campaign. So clumsily did his men handle the figures, however, that as they were being moved from their place the ropes broke, and they fell to the ground in a thousand fragments.

The Venetians remained in Athens only a short time, and evacuated the city in the spring of the following year, after which it sank again under the rule of the Turks, who remained in possession until the close of the Greek revolution, in 1827. It was only six years later that they actually quitted the Akropolis. In 1833, when the Greeks entered into full possession of the citadel, the work of clearing away the accumulations of the "past incompatible ages" began, and has continued more or less regularly until the present time.

In 1801, while the Turks were still in power, LORD ELGIN, British Ambassador to the Porte, obtained permission to have some of the sculptures removed; and under this grant almost every visible fragment that seemed worth preserving was carried to England, and subsequently placed in the British Museum. Hence they became known, and are still often spoken of, as the "Elgin Marbles."

PUBLICATIONS. The Parthenon and its sculptures are treated more or less fully in all histories and handbooks of Greek sculpture, and the student is referred to the list at the beginning of the catalogue. Of special works upon the subject the number is very large. The most important of these is by A. Michaelis, *Der Parthenon*, Leipzig, 1871, in which a summary of all the previous literature may be found. Besides this, the following-named may be recommended: Stuart and Revett, *Antiquities of Athens;* Laborde, *Athènes aux XVme, XVIme et XVIIme Siècles;* Beulé, *L'Acropole d'Athènes*, 1st edition, 2 vols., Paris, 1853, 1854; Penrose, *Principles of Athenian Architecture*, 2d edition, 1889; Petersen, *Die Kunst des Pheidias*, Berlin, 1873; Brunn, *Bildwerke des Parthenon*, in the *Abhandlungen d. bayerisch. Akademie*, 1874;

[1] Michaelis, *Der Parthenon*, p. 62.

Dörpfeld, *Untersuchungen am Parthenon*, in the *Mittheilungen des Instituts in Athen*, VI, 1881, p. 383; Waldstein, *Essays on the Art of Pheidias*, 1885; British Museum, *Guide to the Parthenon Sculptures*, 3d edition, 1886; Collignon, *Pheidias*, Paris, 1886; A. Bötticher, *Die Akropolis von Athen*, Berlin, 1888.

401–408. THE METOPES.

The metopes, like all the other sculptures of the Parthenon, are of Pentelic marble. Height, as given by Penrose, 4.410 ft. The width varies considerably, the average being 4.169 ft. No. **401** is still in its original position on the southwest corner of the Parthenon, on the southern side. Nos. **402–408** were removed by Lord Elgin, and are now in the British Museum, except that the heads of No. **403** are in Copenhagen, and of No. **408**, the head of the Kentaur is in Athens, that of the Lapith in the Louvre. PUBLISHED by Michaelis as follows: **401**, pl. III, I; **402**, pl. III, III; **403**, pl. III, IV; **404**, pl. III, XXVII; **405**, pl. IV, XXIX; **406**, pl. IV, XXX; **407**, pl. IV, XXXI; **408**, pl. III, VII; — published also by Waldstein, *Essays on the Art of Pheidias*, pl. II.

Metopes (literally, "between-openings") were originally spaces between the ends of the horizontal beams which supported the roof of a building. At an early stage in the development of the Doric temple these spaces were filled in with square slabs, the surface of which offered excellent opportunity for decoration, either in color or relief. The metopes from Selinus (First Greek Room, Nos. 27, 28) show that the Greek sculptors took advantage of this even when their art was in its infancy, and from that time the character of the metope was constantly developed, with all other forms of sculpture, until it reached its highest point in the Parthenon.

The position of the metopes upon the building may be seen in the drawing under the eastern frieze. Placed between the rigid, deeply channelled triglyphs, directly under the heavy cornice, they were brought into direct relation with the supporting members of the arcnitecture, and in conformity with the character of these were sculptured in bold relief, calculated to throw deep, strong shadows, while the compositions were simple, rarely combining more than two figures, yet of vigorous action, the lines of which broke the monotony of the horizontal and perpendicular lines of the entablature and columns, giving life and spirit to the whole.

Originally there were ninety-two metopes on the Parthenon, many of which have disappeared entirely, while of those that are left, the larger number are so worn and battered that the designs upon them are scarcely recognizable. Apparently the subjects were divided into groups, all of which had reference to either Athena or the Athenians. A portion, at least, of those on the southern side represented the battle of the Kentaurs and Lapiths, in which Attic heroes assisted the Lapiths. The metopes of this series are the best preserved of all, and it is from them that the eight here exhibited were selected. In their battle-scenes the Greeks always represented the contest as equal and undecided, and these metopes are an excellent illustration of the rule. Although the Athenians were perfectly familar with the story of the defeat of the Kentaurs, there is no suggestion of it here. They are shown as formidable adversaries, sometimes having the better of their opponents, but never completely overcome by them. In Nos. **401**, **403**, and **406**, the Kentaur has the decided advantage, in Nos. **402** and **407** the chances are about even, and only in Nos. **404** and **408** does the Lapith appear certain to vanquish his enemy. No. **405** represents a Kentaur carrying off a woman, an allusion to the scene of the battle, which was at the wedding-feast of Peirithoös and Deidameia.

The metopes were probably the first of the sculptures of the Parthenon to be finished, both because of their position, which necessitated their being put in place before the roof was added, and because the treatment of many of them is of a distinctly earlier style. They have therefore an especial interest as demonstrating that the marvellous development of sculpture under Pheidias progressed even during the building of the Parthenon. Not only do they bear the marks of many different hands, but they show a considerable advance in style and technique, from Nos. **406** and **407**, which retain traces of the period when the sculptor was not yet able to give full expression to his ideas, to Nos. **404** and **408**, which display the power and beauty of the greatest epoch of Greek art. Even those which we may assume to be the ear-

liest are not lacking in vigor or action, but in **407**, for example, these qualities are somewhat awkwardly expressed; and though the execution of the woman's drapery in No. **405** shows skill, the grouping of the two figures is ungraceful, and does not properly fill out the space. Nos. **403** and **406** are more successful in arrangement, but, like those just mentioned, they retain the rigidity of movement and hardness of modelling characteristic of the period immediately preceding that of Pheidias. Nos. **401** and **402** show a still greater advance, both in treatment and in composition, but they are surpassed by Nos. **404** and **408**, in which the metope form of sculpture may be said to have reached the highest point of its development.

409. THE FRIEZE.

Of Pentelic marble. Its original length was 522.80 ft., there being 69.50 ft. on each end, and 191.90 ft. on each side, of the cella. About 410 ft. survive. Ht. 3 ft. 3.95 in. Our selection measures about 275 ft. in length, and includes nearly all the extant blocks that are not seriously damaged.

The present location of the originals is as follows: —

WESTERN FRIEZE. Figures 1–24, in their original position on the Parthenon.

NORTHERN FRIEZE. Figures 25–61 (except the fragment containing the head of 46), 69, 166–171, in the British Museum; 62–68, 172–181, and the fragment containing the head of 46, in the Akropolis Museum, Athens.

SOUTHERN FRIEZE. Figures 81–96, and 100–118, in the British Museum; 97–99, in the Akropolis Museum, Athens.

EASTERN FRIEZE. Figures 122–153, 182–186, in the British Museum; 154–156, in the Akropolis Museum, Athens; 187–194, in the Louvre. Figures 158–164 are preserved only through a plaster cast taken in 1785; the block itself was destroyed during the Elgin works of removal.

The frieze encircled the walls of the temple, on the outside, just below the ceiling of the colonnade, at a height of about thirty-nine feet above the floor. Its exact position is shown in the drawing under the eastern frieze. The subject probably relates to the Greater Panathenaia, the principal festival of the Athenians, which was celebrated every four years, in honor of their patron-goddess. This festival took place in the early summer, and lasted

five days, consisting not only of the sacrifices and other purely religious ceremonies which formed the essential part of all such occasions, but also of games and sports, athletic and musical contests, and chariot-races. On the fifth day, which was the traditional birthday of Athena, it culminated in a procession which passed through the principal portions of the city up to the Akropolis, carrying to the ancient and most venerated image of Athena — an extremely primitive figure said to have fallen from heaven — the *peplos*, or robe, woven and embroidered for it by women selected because of their skill, and renewed at each celebration of the Greater Panathenaia. In the time of Pheidias this procession personified the intellect and beauty of Athens at her greatest epoch; its ranks included both the men who made her name immortal, and the youths and maidens whose forms were the inspiration of her artists. It might well serve, therefore, as the theme for one of the decorations of the building which was designed to be the exponent of her glory.

The procession itself, as well as the hekatomb which followed it, was under the direction of the ten magistrates (*Hieropoioi*), chosen annually to superintend sacrifices. Its heralds were chosen from the Euneidae, one of the noblest families of Athens. It was marshalled by the Demarchs, the heads of the *demes*, or districts, of the city; and among those who joined in it were the nine archons, the ten generals, the keepers of the treasure of Athena, and other civil and religious dignitaries of the city, ambassadors from the colonies, bringing animals for sacrifice, noble Attic maidens, whose duty it was to carry the sacrificial utensils, representatives of the *metoikoi*, or foreign residents, who carried metal trays filled with offerings of cakes, the old men of the city, bearing olive-branches, the victors in the games and races, and, finally, the flower of Athenian youth and nobility, superbly mounted. These are the participants enumerated by Michaelis in his description of the Parthenon, based upon the data of ancient authors and inscriptions; and they accord so well with what is given in the frieze as to leave but little room for doubt as to its subject, which is not

treated in a literal or illustrative way; the design does not represent any one moment of time, but is an artistic combination of the principal features of the day and its ceremony, carrying the spectator forward from one event to another, all of which it suggests rather than describes. The subject began at the southwest corner of the building, and was divided into two parts, one running along the southern wall, the other along the western and northern, the two meeting on the eastern front, directly over the main entrance to the temple.

In the WESTERN FRIEZE (figs. 1–24) we see the preparations for the procession, to suggest which the artist has chosen its most beautiful feature, — the cavalcade. Fig. 1, a youth, is putting on his chlamys, which he holds on one arm, about to throw it around his shoulders. Fig. 2 is tying his sandal, while his horse stands at his side. The next (3) is bridling his horse.[1] Beyond these are men and youths in various stages of preparation, some standing by their horses, one (14) mounting, and others already on their way. Fig. 18 is evidently an important official, as he wears the most richly decorated armor of any figure in the entire frieze. His neighbor (17) is tying one of his sandals. The last figure on this wall (24) is one of the marshals, hurrying in the same direction as the others, as though to join the procession after urging on the youth to whom he turns to speak.

Turning the corner, to the NORTHERN FRIEZE (opposite wall, figs. 25–69), in the first four figures (25–28) we still have a suggestion of the preparatory stages, and then the action becomes more rapid. The procession itself is now in motion, the horsemen are massed thickly together, their horses prance impatiently, and riders as well as animals show their excitement. All the men are young, and their movement has the dash and spirit of youth. They are not all dressed alike, some wearing merely the chlamys, or short cloak, others the chiton,

[1] Between him and figure 4 there is another block in the original, omitted here because it is more broken than the others, and can be spared without interrupting the continuity of the subject.

or tunic, and still others both garments. One (43) is clad in armor, and several wear helmets. But one marshal (67) appears in this group.

The SOUTHERN FRIEZE (figures 70–99, under the western frieze) begins also with the horsemen, though they are less crowded, and are distributed at more regular intervals than those just described. It should be borne in mind that the movement on both the north and south sides was directed towards the eastern, or front, end of the building; and the effect of the arrangement of the frieze was, therefore, to carry the eye of the spectator constantly forward towards the door of the Parthenon, just as it led his mind from one feature to another of the festival which culminated there. Ahead of the horsemen go the chariots, presumably those which had taken part in the festival races. Those of the southern frieze have disappeared, with the exception of a few fragments, of which figs. 100–102 are the best-preserved. There were probably nine chariots in this group originally, and judging by what remains they must have formed one of the most beautiful elements of the composition.

As the eastern end of the building is approached, the movement grows more solemn, the lively horsemen and charioteers give place to more stately figures; we are coming to the end of the procession, and the great sacrifice which followed it is brought to mind. In the original frieze the chariots were preceded by a body of elderly men, probably the *Thallophoroi*, or bearers of olive-branches, advancing in slow, measured steps, and forming a transition from the profane to the religious elements of the procession. What remains of them is very fragmentary and is not represented here. Our selection is continued by the cows led to sacrifice (southern frieze, figs. 103–121), each conducted by a number of attendants, the dignity of whose bearing is enlivened by the action of the restive animals.[1]

[1] The arrangement of these groups is not that shown in Michaelis's Atlas, but one subsequently adopted by him, and published in the *Archäologische Zeitung*, 1885, pp. 53 ff.

With the beginning of the EASTERN END (figs. 122–164 and 182–194), the solemnity becomes absolute. There is nothing introduced to disturb the serenity of these slowly moving maidens, and even a sense of utter silence is expressed in their bowed heads. On this wall the two parts of the procession converge, as remarked above, and the figures at one end are balanced by similar figures at the other, all moving towards a common point. Fig. 122, a marshal, belongs at the left or southern corner of the wall. His attitude of motioning to those behind him carries the action of the southern frieze around this corner. The maidens (figs. 123–133) are those selected from the daughters of the citizens to carry the vessels used in the sacrifice. These vessels, being of precious metals, formed part of the treasure of the goddess. The first five (123–127) carry the ewers used in the libations, those preceding them (128–131) carry, in pairs, two large objects the character and purpose of which is not known, though it has been supposed that they are candelabra of some sort. The two who lead this part of the procession (132, 133) have nothing in their hands, and their duties in the sacrifice are probably yet to come. All these maidens wear the costume and arrangement of hair characteristic of their age and sex in Athens at the period of the Parthenon, which is most beautifully illustrated in the Porch of the Maidens from the Erechtheion (Hall of the Maidens, No. 747).

Next is a group of men (134–139). With them the movement ceases entirely. They are conversing with one another, some erect, some leaning upon their long staves, but all oblivious of the procession, in which they evidently have no part. The prominence of the position they occupy in the composition shows them to be dignitaries of a high order, and it has been suggested that they represent the magistrates awaiting the arrival of the procession on the Akropolis. The object they fulfil artistically is to separate the procession itself from the seated divinities beyond. Passing by these seated figures for a moment, we come upon the group (147–151) which binds the whole frieze together, and may most reasonably be

supposed to represent the climax of the festival, standing as it did directly over the door of the temple. While, therefore, the subject of the group has been a matter of contention, the simplest and most generally accepted interpretation is that it represents the delivery of the new *peplos* of Athena (see p. 169) to the priest or magistrate (fig. 150) whose office it was to receive it. This being the subject, 149 would be the priestess of Athena taking from the two female attendants (147, 148) the chairs used in the ceremony.

At either side of this central group are seven figures (140–146 and 152–158), all but one seated, which are generally admitted to be divinities who had places of worship in Athens, assembled for the festival. The identification of individuals among them is, with the exception of a few, almost impossible, owing to the absence of distinctive attributes. Nevertheless the problem is often attempted, and the British Museum *Guide to the Sculptures of the Parthenon* contains a list of twenty-nine solutions, by different authorities of the last hundred years, none of which has been satisfactory enough to obtain universal acceptance. As to some of the figures there can be little doubt. For example, 146, from the superiority of his position and the character of his throne, is most probably Zeus, the father of gods and of men. If so, his companion (145) would naturally be Hera, and the small, winged attendant at her side (144), Iris. The torch in the hand of 142 suggests that she is a deity of the lower world, and perhaps, therefore, Demeter. No. 140 holds in his lap a *petasos*, or traveller's hat, a common attribute of Hermes. The other figures in this group (141, 143) do not offer even this amount of suggestion. Of the other group (152–158) the first figure is probably Athena, as she would naturally occupy a position corresponding to that of Zeus. Figure 153, at her side, is usually regarded as Hephaistos, whose worship at Athens was closely allied to that of Athena. The third figure (154) is generally called Poseidon; his companion (155), Apollo; but as to 156, there is wide disagreement. The last two in the group can be most satisfactorily identified, because the boy,

being winged, is undoubtedly Eros, and the woman against whose knee he leans, his mother Aphrodite.

Continuing from this point, we come upon groups which balance those already described; first, the magistrates forming the transition from the divine to the human participants in the festival; then 194, a priest or magistrate, who holds a flat basket which he has probably taken from the two maidens (192, 193) whom he faces. These are the *Kanephoroi*, whose office was to carry the baskets containing the barley, fillets, and knives used in the sacrifice, — a post of especial distinction, conferred only upon maidens of noble birth. Their importance is emphasized here by the fact that they are separated by a marshal (191) from the maidens who follow them. These latter correspond to the group 123–133 at the other end of the eastern frieze. Figures 189, 190, like 132, 133, have nothing in their hands. Following them comes a single figure (188) with a *phiale*, the flat bowl from which the libation was poured upon the altar, then two (186, 187) carrying between them a *thymiaterion*, or incense-burner. The remaining four of this group carry ewers and phialai. This completes the eastern frieze. Figures 181–166, along this wall, are from the northern frieze, and show that the groups here were similar in subject to those of the southern, on the opposite end of this room. The priests and cattle (181–179) and the youths carrying water-jars (178–175) are isolated blocks discovered on the Akropolis since Lord Elgin's time, and now in the Museum there. The chariot-groups (174–166) are much better preserved than those of the southern frieze, and are extremely spirited in action.

The enumeration of all the peculiarities and beauties of this composition would occupy much more space than the limits of a catalogue afford. It must be borne in mind that the projection of the roof beyond the wall of the temple prevented all direct light from reaching the frieze, which therefore received only reflected light from below. This circumstance, and the sharp angle at which it was seen, — the gallery between the columns and wall of the

temple being only about nine feet wide, — explain the sharp cutting of the under surfaces in contrast to the gradual rise of the upper from the background. By this device the details are more clearly defined, though just how minutely those were brought out we cannot tell without the aid of the colors which were originally applied to the marble.[1] Another artistic convention which the character of the composition necessitated was the Greek principle of *Isokephalism*, that is, the placing of all the heads, whether of mounted, unmounted, or seated figures, at the same level; and this is perhaps the best illustration of the wonderful skill of the execution; for even when the fact becomes apparent, it is not in the least disturbing, and one can hardly realize that it is not true to nature. The most remarkable quality of the work, however, is the ease with which it is composed. In relief never more than 2 1-4

[1] Just how far COLORS were used, it is impossible to state positively, since all traces have disappeared from the marble; but the traditions handed down to the age of the Parthenon from earlier times, of which many colored sculptures have recently been brought to light, the remains of color upon other works of that and subsequent epochs, and the testimony offered by details in the frieze itself, all combine to prove by the strongest kind of circumstantial evidence that the entire surface of the marble was colored. That the details were picked out in color is abundantly demonstrated throughout the frieze. The action of 2, 17, 141, 154, and of all the leaders of the cows, to select a few examples, becomes entirely meaningless if we do not assume that the objects in their hands were indicated by color, as they are omitted altogether in the sculpture. Of certain details a part only is represented in relief, such as the sandals, of which the sculpture shows only the soles, though they must have had straps; and of some of the riders only one leg is carved, though both must have been visible. Moreover, the addition of accessories in metal, such as the bridles and reins of all the horses, and the object held by Athena (152), to which the holes by which they were affixed testify, would form an exceedingly inharmonious combination with the marble, were the latter left white; and, finally, there are many details in the costumes so slightly indicated as to be almost imperceptible even close at hand (notice the greaves on No. 19, for example), and these would have been utterly lost at their original height unless they were emphasized by color. The same is true of the crowded horses on the north and south walls; were they of different colors they could be easily distinguished from one another at any height from which they could be seen, whereas at present it is difficult to pick out individuals even at a few feet.

inches high, the frieze contained over 350 human figures, not to mention the animals, and in no part is there the slightest suggestion of repetition or of the introduction of a figure to fill up space. Every man and every horse is an individual. In the grouping there is neither constraint nor effort; the figures are brought together as easily as they would be in life; and every figure, whether young or old, male or female, is beautiful. No two riders sit their horses in quite the same position, yet each one is graceful. In the drapery there is not an inexpressive or a superfluous line. From whatever point of view we study it, there is no work of sculpture which requires such long and careful observation for the proper appreciation of its many beauties.

SCULPTURES FROM THE PEDIMENTS.

410A–K. Eastern Pediment.

The subject of the eastern pediment was the birth of Athena, an event having direct connection with the Panathenaic festival, as we have seen (p. 168). In what manner it was here represented we have no means of knowing, as quite half of the group, including all the principal figures, disappeared at an unknown period, and no description of them remains. Yet in those that survive there is abundant testimony of the grandeur of the conception and the power with which it was expressed. These fragments show that at the left end of the pediment Helios, the sun (A), in his four-horse chariot, was rising from the sea; while at the right Selene, the moon (J), sank into the darkness. Of Helios only the head and shoulders were visible, emerging from the waves, and guiding with outstretched arms his fiery horses. Of these also only the upper part was represented, two being carved in relief on the background of the pediment, the others as we see them here. Next to these and facing them, his back turned to the centre of action, is a youth (C) of strong, muscular build, reclining upon a rock, over which is thrown the skin of some animal, probably a lion. The athletic character of

the figure is suggestive of a hero, and hence this has been popularly supposed to represent Theseus, the mythical founder of the Attic state. Unfortunately there is no distinctive attribute by which it may be positively identified; and, as in the case of nearly all the statues of this pediment, a number of interpretations have been offered, none of which is so convincing as to exclude the possibility of others. The most poetical suggestion made regarding this figure is that of Brunn, who sees in it the personification of Mt. Olympos, where the birth of Athena took place. This would explain the rugged character of the modelling, the rocky seat, and his indifference to the important event towards which his back is turned. Grouped thus with Helios, Olympos would catch the first rays of the glorious day on which Athena was added to the divinities of Greece. Next (D E) are two stately goddesses, seated upon low chairs. Their grouping is suggestive of close relationship, and they are commonly spoken of as Demeter (E) and Persephone. Their majesty cannot be fully appreciated except when they are seen from below — the effect can be produced by stooping, near the pedestal, and looking up into them, — where one can realize the sculptor's comprehension of the value of drapery in a composition of this kind, in which portions of the figures were seen projecting from the severe, simple lines of the architecture. Every line of the garments is expressive not only of dignity but of that solemn stillness, a quality hard to describe, which is one of the leading characteristics of Pheidian art.

F is generally admitted to be Iris, rushing forth to spread the news of the birth of the goddess. Between this and the adjoining figure (G) is a gap, of about the length of this entire pedestal (see Carrey's drawing, below); and of the figures that originally filled it every trace is lost. The statues shown here, therefore, were merely those which filled out the two ends of the composition. G, H and I are popularly known as the Fates, but beyond the fact that the group consists of three female figures there is no especial reason for this appellation. Brunn sees in them personifications of

the clouds that still hung over the west when Helios rose, symbolic of the gradual disappearance of darkness in the wake of Selene. Many other attempts have been made to identify them, none of which answers all objections; and hence, for the present at least, we must be content to admire them as the noblest idealization of womanhood which the Pheidian age has left us. No work shows more forcibly how marvellously hand and brain were mated in the sculptors of that epoch. Remarkable as is the skill with which the draperies are carved, and the ease and grace with which they are arranged, the thought that underlies all this is still more impressive. The sculptor has embodied in the marble the highest type of female beauty, in which there is no hint of sensuousness, although the forms are clothed in a material so light as to act only as a thin veil. Of Selene, the moon (J), only the battered torso remains. She was represented as sinking below the horizon, and therefore only the upper half of her body was shown. Consequently nothing but the head and arms of this figure are really lost. Her chariot was drawn by two horses, of which the heads alone were represented. K is one of these, and is unquestionably the finest representation of the horse which ancient art has left us. The notch in the jaw shows how the head projected over the edge of the pediment.

With the exception of J, all these figures are in the British Museum. J is in the Akropolis Museum, Athens.

411A–I. Western Pediment.

The western pediment represented the contest between Athena and Poseidon for the dominion over Attika. This contest was believed to have taken place on the Akropolis before a council of the gods, who were to determine which of the two was most deserving of the honor. To show his power, Poseidon struck his trident into the rock, and immediately a salt spring started out. Then Athena with her lance raised up an olive-tree, — the emblem of Attika's commercial prosperity, — and the prize was at once awarded to her.

Until about two hundred years ago, the sculptures of this pediment were in a remarkably complete state of preservation, as is shown in Carrey's drawing, on the pedestal. Owing, however, to the disaster of 1687, described on p. 164, most of the figures now are either lost altogether, or represented only by mutilated fragments. Yet, battered as they are, there is not one among them that does not display the great qualities of the art of the Pheidian epoch, and well repay the most careful study. The casts upon this pedestal are arranged according to the size of the fragments, without reference to their original positions.

A is a female head which is believed to have belonged to this pediment. In breadth and simplicity of treatment it resembles the other sculptures of the two groups, and although its dignity has suffered somewhat by the restorations, which give a mechanical rigidity to the nose, and a trivial expression to the mouth, it still possesses the character of the Pheidian style, and corresponds in size to the pediment figures. It is usually supposed to be the head of the NIKÉ of the western pediment, but there are several other statues in the group to which it may equally well have belonged.

This, sometimes referred to as the "Weber" Head, was formerly built into the wall of a staircase in the house of the San Gallo family in Venice, to which city it is supposed to have been brought by a member of the family, who was secretary to the Venetian general Morosini at the time of the siege of Athens, in 1687. From this family it passed through several hands until, in 1823, it came into the possession of an amateur, David Weber, whose family sold it later to the Comte Laborde. It was then carried to Paris, where it is at present, in the Laborde collection. RESTORATIONS: The nose, a small piece in the upper lip, the middle of the under lip, the chin, and part of the back of the head. Michaelis, pl. VIII, fig. 6, p. 195; Collignon, *Phidias*, 1886, p. 54.

B belonged at the left or north end of the pediment. From its reclining position, and the soft, flowing lines of the modelling (note the contrast to the "Theseus," C, on the other pedestal), this has been supposed to be a personification of the river KEPHISSOS, the bed of which lies

to the north of the Akropolis. The attitude shows that he had been roused from his repose, and without altering his position had turned his head to watch the result of the competition. The treatment of the skin of this figure, which is soft and elastic, without being in the slightest degree effeminate, the fine anatomy, and, most of all, the majestic spirit in which it is conceived, show that the sculptures of this pediment were not inferior to those of the eastern.

In the British Museum. Michaelis, pl. VIII, A.

C is the male figure directly behind the horses, in Carrey's drawing. When that was made, apparently only the right arm was missing. The figure has been variously interpreted, but is usually spoken of as Hermes, who would thus be accompanying the chariot of Athena, as he is frequently represented in vase-paintings. The spirited action, which is hardly more than suggested in what now remains of the statue, would be appropriate to that divinity, as also the chlamys, or cloak, which he wears on his shoulders.

In the British Museum. Michaelis, pl. VIII, H.

D is a much disputed figure, first as regards its position. Visconti, in his catalogue of the Elgin marbles, entered this among the "fragments the names or places of which are not positively ascertained;" but elsewhere says it was found lying on the bottom of the eastern pediment. Carrey did not draw it among the figures of that pediment, either upright or fallen, but he did draw a figure very closely resembling it, among those of the western (that to the right of Poseidon, the prominent central figure, in the drawing). Hence the controversy, one factor of which is the name of the goddess represented. Two large holes in the back show that marble wings were affixed, and therefore it has been generally called Niké (Victory). Those who accept Visconti's second statement as to the place of its discovery, and think that the statue therefore belongs with those of the eastern pediment, argue that the goddess of victory would not have been grouped with Poseidon in the western pediment, in view of his defeat by

Athena, and consequently that this cannot be the figure represented by Carrey. Nevertheless, in the present arrangement of the casts, it has been placed with this group, because it seems improbable that there should have been two statues so nearly like that drawn by Carrey, both in form and action, while Visconti, who never saw the sculptures till they reached London, might easily have been mistaken; and also because there is strong reason for doubting that this is Niké, a distinctive attribute of whom is the long, flowing chiton, while the garment of this figure reaches only to the knees. Professor Brunn identifies it as Iris, and thinks she was represented accompanying the chariot of Poseidon, as Hermes did that of Athena.

In the British Museum. The right thigh was discovered in 1860 among the unidentified fragments of the Elgin marbles in the British Museum; the left knee was recognized among the same fragments in 1875. Michaelis, pl. VI, J; Brunn, *Bildwerke des Parthenon*, Munich, 1874, p. 24; etc.

E is, with the possible exception of I, all that is left of the figure of Athena which was grouped with Poseidon in the centre of the pediment. The fragment shows little more than the right breast and side, with the portion of the ægis that crossed it. In Carrey's time it was by no means complete, but he was able to see that the action was spirited, and that the two contestants were represented starting away from the centre, towards which their heads were turned. There is some reason to suppose that the space between them was occupied by the olive-tree raised by Athena, as several fragments of one, in marble, have been found among the débris of the building.

In the British Museum. Michaelis, pl. VIII, L.

F is perhaps the most sublime of all the fragments of the Parthenon. Certainly the majesty of divinity is not more wonderfully expressed in any extant statue. Although but a fragment, it is large enough to show the grandeur of the sculptor's conception and the genius with which that was put into stone. Huge as these shoulders are, it is by no means to their size alone that they owe

their impressive effect. There are deeper qualities in the work, a sense of dignity combined with power, an absence of exaggeration or other sign of effort, an obvious self-restraint on the sculptor's part, which are distinctive characteristics of the Pheidian age and school. This torso is all that now remains of the figure of Poseidon, which two hundred years ago appears to have been nearly complete. Its attitude is shown in Carrey's drawing, in which it is the largest and most important figure. The brick or rubble-work which surrounds it in the drawing seems to be a clumsy restoration of the background, doubtless dating from the dark ages, and so constructed that the lower parts of the figures of Athena and Poseidon were imbedded in it.

In the British Museum, except the piece including the front of the breast and stomach, which was discovered in 1835 and is now in Athens. Michaelis, pl. VIII, M.

G is the torso of Amphitrite, the wife of Poseidon, who, from her attitude in Carrey's drawing, is supposed to have been represented as her husband's charioteer, in the act of stopping his chariot in the same manner as the warrior, figure 173, in the north frieze. All traces of the chariot and horses had disappeared in Carrey's time, but the resemblance of her attitude to that of the charioteer of Athena in the other half of the pediment, and the vacant space between her and Poseidon are pretty certain indications of its former presence.

In the British Museum. Michaelis, pl. VIII, O.

H is the last figure but one at the right end of Carrey's drawing. Mutilated and worn though the surface is, it still shows the masterly modelling and heroic type of the other sculptures of these pediments. This is usually regarded as a personification of the river Ilissos, which flowed below the southern side of the Akropolis, that is, the side which to this figure was nearest in the pediment.

Found in two pieces in the ground below its original position on the pediment, 1835. Now in the Akropolis Museum, Athens. Michaelis, pl. VIII, V.

I, the fragment of a female head, has been assigned conjecturally to the sculptures of the Parthenon, principally because of its size and general character. According to a memorandum of Lord Elgin's secretary, it was found built into a Turkish house near the western end of the Parthenon, and hence became associated with the Athena (E) of the western pediment, especially as the hair is arranged like that of the goddess on Athenian coins of the fifth century, and the head appears to have worn a helmet. While it shows a certain breadth and simplicity of style characteristic of the Pheidian epoch, its modelling is decidedly harder and drier than that of the other two heads preserved among these sculptures (A on this pedestal, C on the other), noticeable particularly in the sharp, rigid line of the brow and nose; and the surface of the marble is polished, which is not the case in any other of the Parthenon fragments. Therefore, as Michaelis says, "Such an entirely different technique and treatment certainly renders it more than doubtful whether this fragment belonged to the Parthenon."

In the British Museum. Traces of red have been remarked in the hair. Michaelis, pl. VIII, 14, and p. 198.

STATUETTES OF ATHENA PARTHENOS.

412. The "Lenormant" Statuette.

Of Pentelic marble. Found, 1859, during the construction of a road west of the Pnyx, Athens. Now in the National Museum, Athens. Unfinished behind, and on the right side, where the marble is left rough. PUBLISHED: Fr. Lenormant, in the *Gazette des Beaux Arts*, 1860, VIII, pp. 129, 203, and 278; Conze, in the *Annali dell' Instituto*, 1861, p. 334, pl. OP; etc.

413. The "Varvakeion" Statuette.

Of Pentelic marble. Found, December 30, 1880, just north of the Varvakeion, Athens (*i. e.*, close by the northern limit of the ancient city), among the ruins of a house of the Roman epoch. Now in the National Museum, Athens. Many traces of COLOR were found on the figure, and are described in the following PUBLICATIONS: Lange, in the *Mittheilungen des Instituts in Athen*, V, 1880, p. 370; VI, 1881, p. 56 and pls. I, II; Hauvette-Besnault, in the *Bulletin de Correspondance Hellénique*, V, 1881, p. 54; etc.

414. Bronze Statuette in Turin.

In the Museo di Antichità. Found, 1828, in the bed of a small stream near Stradella. PUBLISHED: Clarac, *Musée de Sculpture*, pl. 462E, No. 848A; *Gazette des Beaux Arts*, 1860, VIII, p. 209; Dütschke, *Antike Bildwerke in Oberitalien*, Vol. IV, p. 109; etc.

Although intrinsically of little artistic value, these statuettes are of extreme importance as reproductions of the colossal figure of Athena Parthenos (the Virgin), which Pheidias made for the interior of the Parthenon. Together with the Zeus which he made for Olympia, that statue was considered the greatest work of the master; and until the discovery of these figures, it was known only through various fragmentary allusions in ancient authors, from which it has been gathered that the statue was, with its base, about thirty-eight feet high, made of a kernel of cedar, over which was laid gold and ivory, the latter in the nude parts of the figure. The goddess stood upright, clothed in a long chiton, and wearing the ægis. On her head was a helmet adorned with a sphinx, and on either side of this a griffin. The right hand, extended, held an image of Niké (Victory). The left rested on her shield, which was of gilded silver decorated with reliefs on both sides. In this hand, or leaning against the arm, was a long spear, near which, on the ground, was the serpent symbolic of Erichthonios, the original hero of Attika, who was supposed to have sprung from the soil of that country, and to have become the foster-son of Athena. (See No. 258, in the preceding room.)

These small figures, though evidently the work of common artisans, reproduce to a certain extent the type of the great statue, and show how the various accessories mentioned in the descriptions were arranged. The Varvakeion statuette follows the descriptions most closely, though there are no reliefs on the shield, the design upon which was probably painted. That upon the shield of the Lenormant statuette is in relief, though very small. The Turin statuette has lost both the shield and the Niké in the right hand. Comparison of the three shows that the face of the Pheidian goddess was broader and rounder than the later type of Athena, which is more familiar to us (see

the colossal head No. 233 in the Fourth Greek Room), and that she wore the close-fitting Attic helmet instead of the Corinthian, which has openings for the eyes and nose. In the ancient descriptions of the statue there is no mention of a crest, but the Varvakeion statuette and that in Turin show three, as do other reproductions of the head. Whether the column under the right hand was originally a part of the great statue is at least questionable. Not only is it a weak and clumsy device, but in the original would have been so large as to dwarf all the columns of the hall in which the statue stood; and it is moreover of a type which conforms much better to the age of the statuette than of its original. While, therefore, there may have been such a column at the time this copy was made, it seems most probable that Pheidias contrived some more artistic means for the support of the Niké, such as could easily have been introduced into the framework of the statue.

There are abundant indications that the Turin figure is but a free and imperfect rendering of its original, but the other two show that the Parthenos was composed with the extreme simplicity becoming a colossal figure. The drapery hangs in big, straight folds, which add to the dignity expressed in the attitude. Probably color contributed to the effect of the statue; for it is difficult to believe that the gold and ivory were left altogether in their natural colors, the combination of which would be extremely crude. There is no definite statement in ancient literature that the chryselephantine statues were artificially colored, but it is well known that in other branches of the toreutic art both gold and ivory were toned and colored freely, by various processes; and as it is now established that marble sculptures were also colored, there is reason for inferring that, in a statue like the Parthenos, the natural glitter of the gold would have been subdued, and the pallor of the ivory enlivened, by some harmonious scheme of coloring. As mentioned above, the Varvakeion statuette retains many traces of color, which unfortunately are not sufficiently well preserved to permit of a restoration.

415. Fragment of a Copy of the Shield of the Parthenos.

Found in Athens, and purchased by Lord Strangford while minister to Greece. Since 1863 in the British Museum. Traces of COLOR are still recognizable on the breastplates, shields, helmets, swords, irises and eyebrows, and on the serpents, eyes and brows of the Medusa. (Michaelis.) PUBLISHED: Conze, *Die Athenastatue des Phidias im Parthenon*, Berlin, 1865; also *Archäologische Zeitung*, 1865, pl. CXCVI; Mitchell, *History of Ancient Sculpture*, p. 313; Michaelis, pl. XV, 34; etc.

Plutarch, in his life of Perikles, speaking of the statue of Athena Parthenos and the downfall of Pheidias, says (XXXI, 25, 26): — "But the fame of this work brought enmity upon Pheidias, and especially because, in the Battle of the Amazons upon the shield, he carved his own portrait, as a bald old man lifting a stone with both hands, and also introduced an excellent likeness of Perikles, fighting with an Amazon. The gesture of Perikles' arm, brandishing a spear in front of his face, is cleverly arranged so as to appear to conceal the resemblance, which nevertheless is easily recognizable on both sides."

In this invaluable fragment, the importance of which was first recognized by Professor Conze, are preserved the two figures as Plutarch describes them. They will be easily recognized, immediately below the Medusa-head, Perikles with the lower part of his face concealed by his right arm, and Pheidias, "a bald old man," with both hands uplifted, but grasping an axe instead of a stone. All the other faces in the relief have an ideal character, but this one is distinctly individual; and its value may be estimated from the fact that it is the only portrait we possess, not only of Pheidias, but of any of the great masters of Greek art.

416. Relief, Heading of a Decree, in the Akropolis Museum, Athens.

Found behind the south wing of the Propylaia. Formerly in the Pinakotheka. PUBLISHED: Schöne, *Griechische Reliefs*, pl. XII, No. 62; Michaelis, pl. XV, No. 6; Sybel, *Katalog*, No. 7012; etc.

It was the custom in Greece to have decrees and other public documents engraved upon marble or bronze, and

erected in places set apart for the purpose. They were usually headed by a relief representing the patron divinity of the city, the figure being copied from some famous statue. A number of copies of the statue of the Parthenos have been preserved in this form, of which this is one of the best examples. It represents the goddess substantially as she is shown in the statuettes, and being several centuries older than either of them, its testimony is especially valuable. It will be noticed that the column supporting the right arm of the "Varvakeion" statuette is not represented here. The second figure in the relief is a male divinity, probably the patron-god of some city to which the inscription, now lost, had reference.

(Another representation of the Parthenos, on a votive relief, is No. 489 on the staircase at this end of the Corridor.)

417. **Fragment of the Akroterion** which surmounted the western end of the Parthenon.

Michaelis, pl. II, 10.

418. **Antefix**, from the Parthenon. These antefixes were placed in a row along the edges of the roof, at the sides of the building.

Michaelis, pl. II, 8.

419. **Model of the Akropolis**, in its present condition, showing its natural features, and the relative size and position of the various buildings upon it. The key attached to the model gives the name and location of each.

In this room, above the western frieze of the Parthenon, has also been placed, —

420. **Selection from the Frieze of the Temple of Apollo near Phigaleia**, in the British Museum.

Of Pentelic marble. Discovered among the ruins of the temple in 1811, 1812, by Cockerell, Haller, Lynckh, Stackelberg, etc., and

acquired by the British Museum in 1814. There are no restorations. PUBLISHED: Stackelberg, *Apollo-Tempel zu Bassæ*, Rome, 1826; Blouet, *Expédition Scientifique de Morée*, Vol. II, pls. XX–XXIII; Combe, *Ancient Marbles in Brit. Mus.*, IV, pls. XXV–XXVIII; Cockerell, *Temples of Ægina and Bassæ;* Murray, *History of Greek Sculpture*, II, pl. XIV; etc.

The temple of Apollo Epikourios (the Succorer), from which this frieze was taken, was built by the people of Phigaleia, a town in the southwest corner of Arkadia, in recognition of their deliverance from a plague. It stood some distance from the town itself, on a spur of the neighboring Mt. Kotylios, at a place called Bassæ. The architect was Iktinos, the same who built the Parthenon. The date of the construction of the temple is not known, but it was probably after the completion of the Parthenon (438 B. C.), and the plague referred to may have been that which visited Athens soon after the outbreak of the Peloponnesian war.

The temple was of the Doric style, but with Ionic half-columns in the interior; and it was over these, not on the outside of the building, that the frieze was placed, thus forming a decoration of the cella, the four walls of which it encircled. With unimportant exceptions the entire frieze has been found; it is about 101 ft. long, divided unequally into two subjects, the battle of the Greeks and Amazons, and that of the Kentaurs and Lapiths, the former being the longer of the two. A considerable proportion of each is included in our selection.

There is no progression in these representations such as we have studied in the Parthenon frieze. The battles are not followed from beginning to end, but each is depicted at its height, with no indication as to which is to be the victorious party. Among the Kentaurs, some are brought down by the powerful Lapiths, others have the advantage over their adversaries, and one is represented as killing his foe by biting his neck, kicking at the same time, with both hind legs, the shield of another Lapith who approaches from behind. The fate of the women is equally uncertain. From one the clothes are torn as she clings to the image of a divinity. Her companion, with outspread arms and upturned face, implores the aid of the

gods, and another is seized by a Kentaur as she attempts to escape with her child. At one end of the composition is a chariot drawn by two stags, and bearing Apollo and Artemis, the former in the act of shooting.

The battle of the Amazons is represented with equal spirit, and the same uncertainty of result. Both of these subjects are treated not merely in the Attic style, but with actual imitations of works in Athens, hence the frieze was probably a production of the Attic school. There is the same ease and fertility in the composition that is noteworthy in all Greek works of this class and epoch, an infinite variety in the lines, all of which are vigorous, and fulfil the architectural object of the frieze by giving life and activity to the more serious members about it. The quality of the execution varies, often displaying a marked contrast to the excellence of the conception; yet it has the characteristics of the work of the fifth century, the faces lacking pathetic expression, and the proportions of the men being less slender than in reliefs of the following century. (Compare the frieze from the Mausoleum, No. 509.)

C, H, and I of the eastern pediment, D of the western pediment, and the frieze from Phigaleia, were purchased with the bequest of Charles Sumner.

CORRIDOR.

NOTE. *The* ERECHTHEION *should be studied immediately after the Parthenon, but as the casts from it could not be accommodated in the Corridor, they are placed in the Hall of the Maidens, Nos.* 747–757.

451. The Nikê of Paionios, in the Museum at Olympia.

Of Parian marble. Found December 21, 1875, on its original site, east of the Temple of Zeus; the fragment of the head found November 3, 1879, at a considerable distance from the statue. PUBLISHED: In the *Ausgrabungen zu Olympia*, I, pl. III–VI; Overbeck, *Plastik*, I, figs. 88, 89; Baumeister, *Denkmäler*, II, p. 1082, fig. 1287; etc.

Nikê, the goddess of victory, is represented as descending through the air with outspread wings, traces of which remain on the shoulders. The right arm was raised, the left bent backward and downward, but in what manner the hands were occupied there is, unfortunately, nothing to indicate. From under the drapery at the left flies out an eagle, to signify that the figure is in mid-air. At the back are remains of a large mantle, which was filled out by the wind so as to be almost entirely clear of the figure.

The effect originally produced by the statue is scarcely more than suggested in its present position and condition. It stood facing the Temple of Zeus, on a slender, three-cornered pillar, about nineteen feet high, and was therefore seen only from below. From this point of view the figure appeared entirely free, as the support under the left foot was not visible, and the light, airy folds of the drapery gave no suggestion of the burden they bore.

An inscription (No. 452) on the pedestal stated that the "Messenians and Naupaktians dedicated this statue to Zeus with a tithe of the spoils taken from their enemies." The campaign referred to is not mentioned, but was probably that of Sphakteria, B. C. 424, in which both fought with the Athenians against the Spartans. The date of the statue, therefore, is probably about 420.

A smaller inscription records the name of PAIONIOS of Mende as the sculptor, "who was also victorious making the *akroteria* on the Temple." Whether the word *akroteria* here means the pediment groups, or the objects which stood at the three angles of the roof, on each front, is a disputed point which has not yet been determined. Pausanias describes a Niké of gilded bronze which stood on the top of the eastern end of the temple, and it has been suggested that the statue dedicated by the Messenians and Naupaktians was a copy in marble of that figure, the object of the inscription being to show that it was by the same sculptor. The technical characteristics of the Niké certainly lend force to this argument, the character of the support and the broad, flat mantle behind being more adapted to bronze than to marble.

However that may have been, the Niké is a striking example of the extraordinary development of sculpture during the years that followed the completion of the Temple of Zeus. The figure is conceived in the attitude most difficult of all to study, yet executed with such consummate skill as to give no hint of the difficulty. The action of the wind on the drapery brings the exquisite proportions of the body into full relief, and the drapery itself is arranged so as to bear the whole weight of the statue, leaving both feet free. With the left foot projecting slightly over the cornice, and the large wings spread above the head, the figure must have appeared to hardly touch its pedestal.

452. Inscription from the Pedestal of the Statue of Niké.

"The Messenians and Naupaktians dedicated this to

the Olympian Zeus, a tithe of spoils taken from their enemies. Paionios of Mende made it, who was also victorious in making the akroteria upon the Temple."

453–479.

GRAVE MONUMENTS, PRINCIPALLY OF THE FOURTH CENTURY B. C.

THE reliefs which decorated the graves of private individuals at Athens and elsewhere in Greece form one of the most interesting groups of the surviving monuments of Greek art, because they enable us to appreciate the skill and taste of common artisans during the epochs of the great masters, and to form some conception of the extent to which the artistic impulse pervaded all classes in those times. During the last twenty-five years these reliefs have been found in great numbers, chiefly in and about Athens, but also in other parts of Greece. Most of them are inscribed with the names of the persons they commemorate, and of those hitherto found not one bears a name of historical celebrity, — a fact which, taken in conjunction with the circumstance that they are never signed by the artist, shows that they were the common form of grave monument of their time, and were not regarded as important works of art. As might be expected in works of this kind, the quality of the execution varies greatly in the different reliefs, yet even the rudest of them show great delicacy of feeling; and the simple treatment of the drapery, as well as the idealized type of the faces, illustrates the influence of the great sculptors upon the minor works of their age.

Beyond this, these monuments possess an especial interest as illustrations of the manner in which death was regarded by the Greeks. Naturally such works would be executed in accordance with the taste of the people by

whom they were ordered, and would therefore reflect the common sentiment concerning death and the separation caused by it. The last parting between the deceased and his or her family is a favorite subject, and one cannot fail to be impressed by the peacefulness of these scenes. Applied to sepulchral subjects, the tranquillity which characterizes the great sculptures of the fifth and fourth centuries becomes extremely pathetic. While grief is apparent in every figure, it is never represented in a vehement or extravagant manner, but subdued and restrained, so that resignation is the feeling most forcibly expressed. Of the horrors of death or the grave there is never a suggestion.

A comparison of these reliefs with the primitive grave monuments in the First Greek Room (Nos. 11–16, 24–26) shows what a remarkable development even the minor forms of sculpture underwent in the century following the Persian wars. The stele of Aristokles (No. 24), for example, shows the type of grave monument prevalent in Attika up to the period of the Persian invasion; and although the simple shaft or stele continued to be popular in subsequent epochs, a variety of other forms grew up around it. The type illustrated in Nos. 461–463 probably originated about the middle of the fifth century B. C. (compare No. 93, in the Third Greek Room), but did not attain its full development before the beginning of the fourth century, to which the specimens here belong.

463. Large Lekythos, in the National Museum, Athens.

Of Pentelic marble. Found in 1849, in the eastern part of Athens, and formerly in the Theseion. There are no restorations. COLOR: Below the relief traces of red are still very distinct, and in the relief itself are numerous indications of the application of colors no longer distinguishable. PUBLISHED: E. Curtius, in the *Archäologische Zeitung*, 1864, p. 145 ff., pl. 183; Newton, *Travels and Discoveries*, I, p. 24; Mitchell, *History of Ancient Sculpture*, fig. 215, p. 505; etc.

This Lekythos reproduces, on a colossal scale, the oil-jugs which were used at funeral sacrifices and placed on the graves by friends of the deceased. Grave monuments of this type were introduced in Athens as early as

the middle of the fifth century B. C., but this example probably dates from the beginning of the fourth.

The relief represents a youth riding upon a spirited horse, the easy and graceful action of which indicates a fine period and school of art. Before him are two young warriors clasping hands. On the back, below the handle, another subject has been sketched, representing a woman seated in profile towards the left, behind and leaning upon whom is a girl. This sketch, although hasty, is extremely spirited. Probably the monument was erected to the memory of a youth, and the subsequent burial of a female member of his family in the same place was thus commemorated, as the sketch was evidently inserted after the completion of the relief, with which it has no connection.

The color still existing on the vase, and the omission, in the sculpture, of accessories, such as the bridle, reins, and tail of the horse, the shoe and left foot of the rider and the spears of the warriors, indicate that the surface was extensively if not entirely painted.

454. Decoration which surmounted the monument erected to the ATHENIANS WHO FELL IN THE CORINTHIAN WAR. In the National Museum, Athens.

Of marble. Found, 1861, in the outer Kerameikos, near its original site. PUBLISHED: Curtius and Kaupert, *Atlas von Athen*, pp. 3 and 4; Wolters' Friederichs, No. 1122; etc.

This is not only a beautiful example of Athenian decoration of the beginning of the fourth century B. C., but a relic of historical interest, being part of a monument erected by the people of Athens to commemorate their fellow-citizens who were killed in the Corinthian war, B. C. 394. Below the ornament are cut the names of those who perished. These were arranged in columns, of which only the upper parts remain.

455. Large Grave Monument, with figures in high relief. In the yard in front of the National Museum, Athens.

Of Pentelic marble. Found, 1861, outside the Dipylon Gate, Athens. In our cast the two side walls and the left end of the top have been restored. COLORS were noted at time of discovery as follows: Red on the background, blue on the garment of the seated figure. PUBLISHED: Wolters' Friederichs, No. 1050; Sybel, *Katalog*, No. 2614; etc.

On the left sits the principal figure of the group, a bearded old man. His garment falls from his right shoulder, leaving the breast bare. With his right hand, now missing, he grasped the hand of a younger man who stands before him. The latter is clad in a coat of mail, and holds in his left hand a scabbard. Between them, in the background, stands a matronly woman whose face expresses deep sorrow. The figures are all life-size.

In the conception of the group there is much dignity, but the execution is careless, many details being treated in a very sketchy manner.

456. Fragment of a Stele, with Akroterion, in the National Museum, Athens.

Of Pentelic marble. Found in Salamis. Formerly in the Theseion. PUBLISHED: *Expédition Scientifique de Morée*, III, pl. XXIII, 1, 2; Wolters' Friederichs, No. 1110; Sybel, *Katalog*, No. 3370; etc.

The inscription states that this is the monument of one Epikrates. This simple form of stele, surmounted by an akroterion, was a common decoration of graves during all periods of Greek art, and especially in the fifth century B. C.

457. Grave Monument, in the National Museum, Athens.

Of white marble. Date and place of discovery uncertain. In 1829 it was in the possession of an Englishman named Dawkins, in Ægina, and said to have been found in that island. Cf. *Annali*, 1829, p. 135; but Sybel, *Katalog*, No. 76, gives Lamia as the probable place of discovery. There are no restorations. PUBLISHED: *Expédition Scientifique de Morée*, III, pl. XLI, 1–3; Wolters' Friederichs, No. 1012; etc.

A youth wearing an himation, the right half of his body bare, holds in the left hand a small bird; the right hand is raised to what appears to be a bird-cage, at which he is

looking. Below this is a square pillar, on which is an animal somewhat resembling a cat. Leaning against the pillar is a small boy, who from the analogy of similar representations we know to be the slave of the youth. Along the cornice above the relief runs a honeysuckle ornament.

458. Fragment of a Stele, in the National Museum, Athens.

Of Pentelic marble. Found in Athens. PUBLISHED: Le Bas, *Voyage Archéologique*, pl. LXXVIII, 1; Sybel, *Katalog*, No. 51; Wolters' Friederichs, No. 1094; etc.

The figure at the top of this stele is a mourning Siren, tearing her hair with the right hand, the left beating her breast. Below is the upper part of a tall slender amphora, richly decorated. This is a common form of grave decoration in Athens, the jar being represented sometimes in relief, as in this case, and No. 467, beyond, and sometimes in full round. (See the two following numbers.)

The inscription shows this to be the monument of Kallias, son of Philetairos, of Phaleron.

459. Shoulder of an Amphora, from an Attic grave monument in the National Museum, Athens.

The vase of which this forms a part is of the form illustrated in the fragment No. 458, above, being a slender amphora with very long neck and tapering body. The decoration on this fragment is rich, but thoroughly refined, and characteristic of the early part of the fourth century B. C.

Martinelli's catalogue, No. 176.

460. Shoulder of an Amphora, similar to the preceding, but decorated with a different pattern. Only half of the decoration was completed, the other half being merely blocked out. In the National Museum, Athens.

Martinelli's catalogue, No. 188.

461. Monument of Phainippe, in the National Museum, Athens.

Of Pentelic marble. From Salamis. There are no restorations. PUBLISHED: *Expédition Scientifique de Morée*, III, pl. XLII, 2; Wolters' Friederichs, No. 1047; Sybel, *Katalog*, No. 75; etc.

Seven figures are crowded into this representation, the subject of which is the parting between the deceased and her family. As is usual in these groups the principal figure is seated, and wears a veil over her head. She gives her hand to a woman standing in front of her. Against her knee leans a small boy. Between the two women, in the background, stands a bearded man leaning upon a staff. At the extreme left, in flat relief, is the head of a young woman; another stands above the chair of Phainippe, and the head and shoulders of a young girl appear at the back of her chair.

This relief is obviously the production of an ordinary workman, and betrays the common origin of these gravestones better than any other of our series. The figures are awkwardly jammed into the given space, and are rudely chiselled; but in spite of these facts, the composition has caught some of the spirit of the art of its time, which gives it a charm and renders it both interesting and instructive.

On the cornice above the relief are the names, Phainippe, Smikythion, Kleo.

462. Monument of Hegeso, daughter of Proxenos. On its original site, outside the Dipylon Gate, Athens.

Of Pentelic marble. Found, 1870. No restorations. PUBLISHED: Mitchell, *History of Ancient Sculpture*, fig. 212, p. 502; C. Curtius, in the *Archäologische Zeitung*, 1871, pl. XLII, pp. 19, 34; Sybel, *Katalog*, No. 3332; Conze, *Attische Grabreliefs*, pl. XXX.

This is the most beautiful of these grave monuments that has yet been discovered in Athens. It dates from the beginning of the fourth century B. C., and might well be the work of a man who had been employed on the Parthenon frieze, to which it bears a great resemblance, both in the character of the relief, and the excellence of the

execution. Hegeso, her head partially covered by a light, thin veil, sits on a chair of graceful design, looking at an object she has taken from the casket held by her handmaid, who stands before her. The object, held in the raised right hand, was indicated wholly by color, as there is no trace of it in the relief. The subject is one of absolute simplicity, and is treated in that spirit. Delicacy and elegance characterize the execution of every detail; the management of the drapery and the contrast between that of the two figures, the one broken into small graceful folds, the other severely simple, are especially admirable.

463. Monument of Damasistrate, daughter of Polykleides, in the National Museum, Athens.

Of white marble. Formerly in the Peiraieus. Date and place of discovery not known. There are no restorations. PUBLISHED: Mitchell, *History of Ancient Sculpture*, fig. 208, p. 497; Sybel, *Katalog*, No. 71; etc.

Damasistrate, whose name appears in the inscription above the relief, is seated in an arm-chair, her feet resting upon a stool. With her left hand she holds her veil, and with the right clasps the hand of a man who stands opposite her, probably her father or husband. Between the two stands a woman, her left hand to her face, which is turned towards the man with an expression of sorrow. Behind the chair of Damasistrate is a smaller woman, whose head-dress and costume indicate that she is a handmaid.

464. Head of a Woman, in Lansdowne House, London.

Of Pentelic marble. PUBLISHED by Michaelis in the *Archäologische Zeitung*, 1880, p. 81, pl. IX; and *Ancient Marbles in Great Britain*, p. 437, No. 1.

This remarkably beautiful fragment is from an Athenian grave monument of the first quarter of the fourth century, and is one of the finest examples of its class. The woman's mantle was drawn over her head like a veil, and her wavy hair bound by three fillets. The manner in which grief is expressed in the countenance is especially worthy of note.

465. Top of a small Gravestone, Athens.

466. Large Relief in the Villa Albani, Rome.

Of Pentelic marble. Found, about 1764, in a vineyard belonging to the Duca di Caserta, near the arch of Gallienus, in Rome. RESTORATIONS: The nose of the standing figure, a piece in his left forearm; also the right ear, and a piece in the face, of the horse. PUBLISHED: Winckelmann, *Monumenti Inediti*, No. 62; Wolters' Friederichs, No. 1004; etc.

Although this relief was found in Rome it is unquestionably an original Greek work of the best period of Attic sculpture, its date being probably not far from the year 400 B. C. Not only the character of the composition, but the types of the faces, the proportions of the figures, and the technical qualities of the sculpture, are strongly indicative of the Pheidian age and school. In shape and action the horse resembles closely the beautiful animals of the Parthenon.

The object of this slab was for a long time a matter of doubt and conjecture, as its size and beauty combine to render it unique among the many hundreds of sculptures in Rome; but its analogy to the monument of Dexileos (No. 468) and other reliefs of the same class, which have been brought to light in Greece, shows that it was in all probability a sepulchral monument, erected over the grave of a soldier, or possibly of a number of soldiers, since it appears too large and pretentious for a single grave. It represents a young warrior who has leaped from his horse to deal a last blow at his enemy, also a youth, who lies at his feet with one arm raised in supplication.

An unusual feature in relief-work of the period to which this belongs is the introduction of landscape effect in the background, such as the rocks at the left.

467. Grave Stele, in the Peiraieus Museum.

On the stele is represented in low relief an amphora, only the upper half of which is preserved. The neck is very long and slender. On either side of it are the handles, in the form of long volutes, and into each handle is introduced the figure of a man dancing, with one hand

raised. The shoulder of the vase is covered with scales, below which are other forms of decoration.

Martinelli's catalogue, No. 282.

468. Monument of Dexileos, in the cemetery outside the Dipylon Gate, Athens.

Of Pentelic marble. Found in 1863, lying near its original base, on which it has been re-erected. There are no restorations. PUBLISHED: Wescher, in the *Revue Archéologique*, N. S., VIII, pl. XV, pp. 82 and 351; Wolters' Friederichs, No. 1005; Sybel, *Katalog*, 3312; etc.

This is one of the few Attic grave monuments which give us their exact date. On the pedestal of the relief, not shown in the cast, is an inscription which states that Dexileos died in the battle of Corinth, B. C. 394 (see No. 454), in the twentieth year of his age. The relief, which shows the influence of Pheidian art, represents the youth in a moment of triumph over an enemy, who, fallen on one knee, and leaning upon his shield, is trying to ward off the thrust of Dexileos' lance with his sword. The details of the hair of Dexileos were represented in color; and holes in the marble show that he wore a wreath of bronze, and that the same material was used for his lance, reins, and bridle, and for the sword of his opponent.

469. Monument of Mynnion, in the National Museum, Athens.

Of white marble. Found in Athens, 1858. There are no restorations. PUBLISHED: Wolters' Friederichs, No. 1027; Sybel, *Katalog*, No. 99; etc.

Two women standing, the one on the left larger and apparently older than the other, whom she touches affectionately under the chin. Possibly mother and daughter. Date, the first part of the fourth century B. C.

470. Grave Stele, in the Berlin Museum.

Of Parian marble. Found at Karystos in Eubœa. Formerly in the possession of Count Saburoff, ex-minister of Russia to Greece, and by him sold to the Berlin Museum in 1884. There are no restorations. PUBLISHED: Furtwängler, *Die Sammlung*

Saburoff, pl. VI; Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 736.

The figure of a bearded man, clothed in an himation, standing in profile to the left, his right hand raised to his chin. This is one of the most beautifully executed of all the grave reliefs. It has the character of the best period, and reminds one of the figures on the Parthenon frieze. The hair is treated easily and naturally, the head is of a fine type, and the drapery is remarkable for grace and simplicity. This is probably a work of the Attic school of the second half of the fifth century B. C., and is an interesting monument of the period of transition between the earlier grave stelai, like those in the First Greek Room, Nos. 24–26, and those of the fourth century.

471. Upper part of a Stele, in the National Museum, Athens.

Of marble. PUBLISHED: Sybel, *Katalog*, No. 98.

Interesting chiefly for the decoration. A comparison of this with other similar fragments on the same wall will show that although the anthemion or "palmetto" motive was a favorite one in these gravestones, it was treated with infinite variety, no two of the examples being quite alike.

On the slab are the names Eutychos, Erine, Nikon. The second of these names appears to be of earlier date than the other two.

472. Monument of Lampron, in the National Museum, Athens.

Of white marble. Date and place of discovery unknown, but first heard of at the port of Syra, where it was stopped by the authorities, 1830, as it was being smuggled out of Greece. There are no restorations. COLOR: Traces of an egg moulding on the cymatium. PUBLISHED: Wolters' Friederichs, No. 1802; Sybel, *Katalog*, No. 547; etc.

Lampron, the lady whom this graceful little monument commemorates, is represented in an attitude and costume quite common among the terra-cotta figurines from Tanagra and elsewhere. Her little maid stands at her side,

holding a fan and a jewel-casket. Above the relief is sculptured a fillet like those which were tied about the gravestones on the occasion of festivals commemorative of the dead. The inscription below records the name of "Lampron of Stymphalos, wife of Sarapion." The shape and cutting of the letters indicate that this dates from a later period than the fourth century, probably the second.

473. Grave Relief, in the National Museum, Athens.

Of white marble. Date and place of discovery unknown. There are no restorations. PUBLISHED: Conze, *Attische Grabreliefs*, I, pl. XXV; Sybel, *Katalog*, No. 85; etc.

The deceased, a lady, is sitting in a chair, her feet resting upon a footstool. With her right hand she draws her veil from her face. Opposite and facing her stands her maid. Although the two figures are badly drawn and display anatomical inaccuracies, the general sentiment of the composition, and the graceful and simple management of the drapery, show how the influence of the school which produced the Parthenon sculptures affected humbler works.

474. Upper Part of a Grave Stele, in the National Museum, Athens. Erected to Theophile, daughter of Diokles, of Rhamnos.

Sybel, *Katalog*, No. 561.

475. Upper Part of a Grave Stele, in the cemetery outside the Dipylon Gate, Athens. Erected to Lysias, son of Lysanios, of Thorikos.

Sybel, *Katalog*, No. 3313.

476–479. Tops of Four Grave Stelai, 477 in the Louvre, the others in Athens. The designs illustrate what has been said above, under No. 471, of the variety with which the anthemion motive was treated.

480–489.

VOTIVE RELIEFS.

FROM an artistic point of view the votive reliefs have much the same interest as those which decorated the graves of the Greeks, inasmuch as they bear witness to the condition of the humbler crafts during the great periods. As a rule they were made at the order of private individuals by whom they were erected in or near the shrine of a divinity, in acknowledgment of favors received, or in fulfilment of a vow. They were therefore not regarded as in any sense pretentious or monumental works of art, and consequently the testimony they bear as to the excellence of the work of common artisans is the more valuable for being unconscious. They also throw an interesting light upon the customs of the Greeks in religious matters.

480. To Apollo, in the British Museum.

Of marble. Formerly in the possession of Cavaceppi (about 1768), later in that of the Duke of Bedford, and presented by him to Mr. Townley in 1805, with whose collection it passed to the British Museum. RESTORATIONS: Slight and unimportant. PUBLISHED: *Ancient Marbles in the British Museum*, pt. II, pl. v; *Guide to Græco-Roman Sculptures in the British Museum*, pt. I, No. 200; etc.

The slight remains of an inscription on the base of this relief show that it was dedicated to Apollo, who is represented at the right sitting upon the *omphalos*, a stone which marked Delphi as the centre of the world, his right hand raised and holding some object. In the centre stand two females, whose size, as compared with that of the other figures, indicates that they are goddesses, and therefore probably Leto and Artemis, the mother and sister of Apollo. At the left are three mortals, probably father and two sons, who approach the divinities, and doubtless represent the family of the dedicator. Each wears a coat of mail under his cloak.

It will be noticed that in this and all other reliefs where divinities and mortals are brought into the same composition, one is distinguished from the other principally by size. The form, drapery, and action of the divinities is thoroughly human, and illustrates the intimate and personal relation in which the Greek felt that he stood towards his gods. Yet obviously it would have been an act of impiety to represent them as in nowise different from the mortals who came to do them homage, so the artists fell back upon the effect of size to mark the distinction, like the Egyptians and Assyrians. This was one of the conventions to which the Greeks resorted when their art was in its infancy, and which they retained throughout the subsequent periods of its development.

481. Two Goddesses. Fragment in the Akropolis Museum, Athens.

Of Pentelic marble. Found, 1865–66, near the southeast corner of the Parthenon. PUBLISHED: Schöne, *Griechische Reliefs*, pl. XI, No. 57; Wolters' Friederichs, No. 1191; Sybel, *Katalog*, No. 5691; etc.

It is not entirely certain that this is a votive relief, as too little of it survives to determine its character. It may have been the heading of a decree, like No. 416 in the Parthenon Room. At all events, it belongs to the same class of monuments, and though the surface is much worn, it is easy to see that it belongs to the great period of Athenian sculpture, the qualities of which it reflects in miniature. The two goddesses are possibly Demeter and Persephone, as in the upper left corner are the slight remains of an inscription, . . . HP, the last two letters of the name of the former.

482. Section of a Trireme. Relief in the Akropolis Museum, Athens.

Found, 1852 (?), on the Akropolis, and formerly exhibited in the Propylaia. PUBLISHED: Baumeister, *Denkmäler*, III, p. 1627, fig. 1689; *Annali dell' Instituto*, 1861, pl. M; etc. See especially Assmann's article, *Seewesen*, in Baumeister, *ubi supra*, pp. 1593–1639.

This extremely interesting fragment is probably from the pedestal of a votive statue erected by a victor in a trireme-regatta. These races formed a feature of the Panathenaia and other Athenian festivals. Broken as it is, this is the best representation of a trireme that ancient art has left us, and shows the arrangement of the three banks of oars. At the top of the relief, near the right corner, can be distinguished portions of two figures reclining upon the upper deck. Below them, in separate compartments, sit the *thranites*, or upper line of rowers, whose section of the ship projects over those below it. The oarsmen of the second and third rows are not visible, but their divisions and their oars are plainly indicated.

The relief is probably of the fourth century B. C.

483. To Pan and the Nymphs, in the National Museum, Athens.

Of Pentelic marble. Found on Mt. Parnes, in Attika. Formerly in the Theseion. There are no restorations. PUBLISHED: Michaelis, in the *Annali dell' Instituto*, 1863, pl. L, 3, and p. 313 E; Baumeister, *Denkmäler*, II, p. 1032, fig. 1247; Wolters' Friederichs, No. 1839; etc.

The inscription states that "Telephanes dedicated this to Pan and the Nymphs." It was found in a grotto on Mt. Parnes, which divides Attika from Bœotia, and the number of lamps and other objects found with it showed that the grotto was sacred to the divinities whose favorite haunts were the woods and springs. The subject of the relief is purely idyllic. In the upper left corner sits Pan himself, his legs crossed, playing upon a *syrinx* or pan's-pipe. In a grotto below him Hermes leads three nymphs in a dance around a rude stone altar. At the base of the rock on which Pan sits is a large bearded head, probably symbolic of the source of a stream, as they are frequently thus represented. About Pan are the heads of three rather nondescript animals, probably intended for a part of his flock of goats.

484. Serpent. Votive relief in the Berlin Museum.

Of Hymettos marble. Found, 1878, near the harbor Zea in the Peiraieus. There are no restorations. PUBLISHED: Foucart, in

the *Bulletin de Correspondance Hellénique*, VII, 1883, p. 507, No. 5; Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 723.

The Peiraieus, being the harbor of Athens, was constantly filled with merchants and seamen from all parts of the ancient world, and as a result the worship of many strange divinities found a place there. Among others was a shrine to a divinity known to the Greeks as Zeus Milichios, whom M. Foucart has identified as a Semitic god, Zeus being the generic translation of Baal, and Milichios a Greek form of Milik, Melek, or Molok. The site of the temple of this Baal-Milik was discovered in 1878, identified by numerous votive reliefs, of which this is a characteristic specimen. The art is purely Greek, and of the fourth century, but the conception, Zeus worshipped in the form of a serpent, has no analogy in Greek religion, and must be explained by some characteristic of the Oriental god who was thus added to those of Greece.

485. Hair dedicated to Poseidon. Relief in the British Museum.

Of white marble. Found in the ruins of the Thessalian Thebes, and formerly in the possession of Colonel Martin Leake, the traveller. There are no restorations. PUBLISHED: Millingen, *Ancient Unedited Monuments*, II, pl. XVI, No. 2; etc. On the custom of dedicating hair to a divinity, see Deschamp and Cousin, in the *Bulletin de Correspondance Hellénique*, XII, 1889, p. 479.

This relief is in the form of an ædicula, in which are suspended two long braids of hair. Above is the inscription: Φιλόμβροτος [καὶ] Ἀφθόνητος Δεινομάχου Ποσειδῶνι, — "Philombrotos and Aphthonetos, sons of Deinomachos, dedicated this to Poseidon (Neptune)." The tablet was evidently erected to commemorate the fact that the two brothers had dedicated their own hair in a sanctuary of Poseidon. The offering of hair as a token of devotion was very common in Greece, apparently not confined to any especial group of deities, and made by both sexes. This was certainly a sacrifice in the truest sense of the word, as the Greeks were fond of long hair, and proud of it. Yet Pausanias (II, 11, 6) speaks of an image of

Hygieia in a temple near Sikyon, which was hard to see because it was "so hidden by the hair of women, which had been dedicated to the goddess, and by the bands of Babylonian drapery;" and there are many other instances not less striking. Among them is an epigram (*Anth. Pal.*, VI, No. 164) of a certain Lucilius, who, having been saved from shipwreck, dedicates to Nereus and other maritime divinities, "the hair of my head, because I have nothing else to give."

486. To Asklepios. Relief in Athens.

Of Pentelic marble. Found in 1876, on the southern side of the Akropolis, Athens. There are no restorations. PUBLISHED: Von Duhn, in the *Mittheilungen des Instituts in Athen*, II, 1877, pl. XVI, and p. 220; Girard, in the *Bulletin de Correspondance Hellénique*, II, 1878, pl. VIII and p. 65; Sybel, *Katalog*, No. 4002; etc.

This relief was found among the ruins of the sanctuary of Asklepios, the god of health, on the southern side of the Akropolis of Athens, and though but a mutilated fragment, it is one of the finest of the votive reliefs that survive, a work of the fourth century B. C., and executed under the immediate influence of the great Athenian sculptors. At the left is seated Asklepios, by whose side stands his daughter Hygieia, leaning against a tree, around which is coiled the serpent of the god. Before them an altar is spread with fruits and cakes, the offering of those who are standing about it. There were probably several other figures at the left, since the break at the bottom shows that not more than half the relief is preserved. On the relative size of the divinities and the mortals, see the remarks under No. 480.

487. Serpent, similar to No. 484. Relief in the Berlin Museum.

Of white marble. Found near Eteonos in Bœotia. There are no restorations. PUBLISHED: Müller-Schöll, *Archäologische Mittheilungen aus Griechenland*, p. 97, No. 103; Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 724.

A man and a boy, in the attitude of adoration, ap-

proach a huge serpent who is seen emerging from a cave. The significance of the relief is probably like that of No. 484, but at whose shrine it was offered is not known. In style it resembles Attic work of the fourth century B. C.

488. Apobates Relief, in the Akropolis Museum, Athens.

Of white (Pentelic?) marble. Found built into the wall of the so-called Beulé Gate, at the western end of the Akropolis, 1880 There are no restorations. PUBLISHED: Collignon, *Bulletin d. Correspondance Hellénique*, VII, 1883, pl. XVII, and p. 458; etc On the race itself see A. Mommsen, *Heortologie*, p. 153.

One of the sports included in the festival of the Panathenaia, which has been described on page 168, in connection with the Parthenon frieze, was the race of the *apobatai*, a chariot-race the peculiar feature of which was that while the charioteer was keeping his horses at full speed, his companion had to jump off and on, and hence was called the *apobates* (literally, dismounter). This relief is probably part of the votive offering of the victors in one of these races, and apparently of the latter part of the fourth century B. C.

489. To Athena. Relief in the Akropolis Museum, Athens.

Of marble. Found on the Akropolis. There are no restorations. PUBLISHED: Schöne, *Griechische Reliefs*, pl. XIX, No. 85; Michaelis, *Der Parthenon*, pl. XV, 10; Wolters' Friederichs, No. 1167; etc.

It is uncertain whether this is simply a votive relief, or the heading of a decree which conferred some honor, in the name of the city, on an individual. The principal figure is Athena, studied from the statue in the Parthenon, her shield at her left side, and in her right hand the Niké, turned propitiously towards the man.

There are other votive reliefs at the lower end of the Corridor, Nos. 589 (?), 590, 603.

490A–E. Selection from the Frieze of the Temple of Niké Apteros, Athens.

Of Pentelic marble. **A** in its original position on the eastern front of the temple. **B–E** carried to England by Lord Elgin, and now in the British Museum. There are no restorations. PUBLISHED: Ross, *Tempel der Nike Apteros*, pls. XI, XII; those in London, *Ancient Marbles in the British Museum*, IX, pls. VII–XII; Wolters' Friederichs, No. 747–760; etc.

The situation of the little temple which this frieze adorned is shown by No. 8 on the model of the Akropolis in the Parthenon Room. It was at the extreme western end of the Akropolis, on a bastion projecting from the south wing of the Propylaia. The temple itself is shown in the photograph which hangs under the window next the door leading to the Parthenon Room. It was dedicated to Athena Niké, — that is, to Athena as the goddess of victory, and the name by which it is commonly known was derived from the fact that the image of the goddess in the temple was without wings (*apteros*). Its date is still a matter of conjecture, as neither historians nor inscriptions have given any clue to it. Peculiarities in the construction of its foundation show that it was begun after the Propylaia, and therefore it is not unlikely that the building and its frieze were the work of the years immediately preceding the outbreak of the Peloponnesian War, in 432, though the reliefs of the balustrade (see below) apparently belong to a later period.

The subject, or subjects, of the frieze has never been determined. As in the case of the frieze of the Theseion, the lack of distinctive attributes prevents our recognition of what was doubtless a well-known theme to every Athenian. In the eastern frieze (**A**), the figures are evidently divinities, of whom Eros is distinguishable, at the left end, by his wings, and Athena with her shield, in the centre. But of the occasion for which they are assembled we have no knowledge. So with the battle scenes from the other walls; one of them, **C–E**, represents a fight between Greeks and Persians, but there is nothing to locate it more definitely, and the assumption that it represents the battle of

Marathon is without authority, even though the building may have been a monument of the Persian wars. The Greeks did not illustrate historical events literally, but sought the analogy for them in their mythology, and symbolized their own deeds in the illustration of myths.

This frieze shows many of the qualities of the great period of Attic sculpture. **A** is strongly suggestive of the eastern frieze of the Parthenon, in the pose of the figures, and in the types, proportions, and treatment of the drapery. The other pieces are sharply contrasted with these in their action, which is like that of the frieze from Phigaleia, full of fire and vivacity.

The temple of Niké Apteros remained standing until 1687, the year of the Venetian invasion and destruction of the Parthenon. To prepare for the Venetian siege the Turks razed the temple, utilizing its materials, and the bastion on which it stood, for the construction of a battery. In 1835–38 the battery was taken apart by Ludwig Ross and others, and the temple reconstructed, almost entirely out of its old materials. During that work the section **A** of the frieze was discovered, and also the reliefs from the balustrade, described below.

491–497. Reliefs from the Balustrade of the Temple of Niké Apteros, in the Akropolis Museum, Athens. (On the opposite wall, by the windows.)

Of Pentelic marble. Found, 1835–38, by Ludwig Ross and others, during excavations at the site of the temple. There are no restorations. PUBLISHED: Ross, etc., *Der Tempel der Nike Apteros*, Berlin, 1839; and Kekulé, *Die Reliefs an der Balustrade der Athena Nike*, Stuttgart, 1881, where they are illustrated as follows: **491**, pl. I, fig. A; **492**, pl. II, fig. E; **493**, pl. IV, fig. O; **494**, pl. IV, fig. N; **495**, pl. V, fig. R; **496**, pl. III, fig. I; **497**, pl. IV, fig. M.

Around the edges of the bastion on which the temple stood, enclosing it on three sides and a part of the fourth, ran a marble balustrade. This was decorated with reliefs on its outer side, while the inner side, which faced the temple, was unsculptured. Appropriately to the goddess of the shrine, these reliefs represented Victories in various

acts of sacrifice and triumph. As may be seen from the specimens here exhibited, the sculptures are in a very mutilated condition, but enough remains to show that no continuous subject or procession was represented, the figures being divided into groups like that of the two Nikés with the cow or bull, No. **491**.

Greek art has left us no more delicate and graceful sculptures than these fragments, which combine many of the characteristics of the best work of both the fifth and fourth centuries B. C. In conception and composition they display the qualities of the period immediately following that of Pheidias, while in execution they show the refinement of the fourth century. No. **495** has the quiet spirit of the Parthenon figures; she stands firm and erect, her drapery falling in simple, straight folds, through which the form is not apparent. In strong contrast to this is the figure of the Niké untying her sandal, **493**. Through her soft, clinging drapery all the graceful lines of her form are displayed with the exquisiteness of technique which characterizes the art of Praxiteles, and renders the figure one of the most wonderful specimens of Greek art that are left to us.

The date of the reliefs of this balustrade is a matter of conjecture. By some they are considered as contemporary with the temple, supposing the latter to have been finished before 432 B. C. In character, however, they do not correspond with other works of that period. Professor Kekulé, cited above, who has made a special study of the subject, thinks the year 407 the latest date that could be assigned to them, when Alkibiades returned from his victories in Asia Minor. But the joy following his return was brief, and considering the reverses which Athens encountered in the last years of the Peloponnesian war, as well as the enormous drain upon her treasury involved in these, it seems unlikely that she should have undertaken a work of this nature at such a time. Moreover, while on technical grounds it is not impossible that the sculptures should have been executed at the end of the fifth century, their style of treatment is much more characteristic of the century following, and particularly of the epoch of Praxi-

teles, about the middle of that century. In feeling, they are less robust than the figures from the Parthenon, or Phigaleia, or even the frieze of their own temple. The vigor which characterizes the spirit of fifth-century work appears to be supplanted in these by a tendency to over-refinement. Though the forms are thoroughly noble, their action and the drapery which covers them convey the impression of a conscious effort to be graceful and charming, and this was one of the features which marked the beginning of the decline of sculpture. For artistic reasons, therefore, the middle of the fourth century seems the most probable date that has been assigned to them.

498, 499. Nereids, from the so-called Nereid Monument at Xanthos in Lykia, in the British Museum.

Of Parian marble. The monument was discovered by Sir Charles Fellows in 1838, completely ruined. Its remains were excavated during the following years, the sculptures being sent to London, and placed in the British Museum. There are no restorations. These two statues are PUBLISHED: Michaelis, *Monumenti dell' Instituto*, X, **498**, pl. XI, 4; **499**, pl. XI, 5, and *Annali*, 1874, p. 216. See also Fellows, *Travels and Researches in Asia Minor*, p. 459; Mitchell, *History of Ancient Sculpture*, p. 408; Wolters' Friederichs, 913–990; etc.

The monument to which these statues belonged was a large and elaborate tomb, erected probably to some Lykian satrap, and profusely decorated with sculptures, being encircled by no less than four friezes. A conjectural restoration of it is given in Fellows' *Travels*, on the page cited above.[1] Of the sculptures, all of which are now in the British Museum, we have but these two examples, which are from a group of twelve of similar style and subject, originally placed between the columns that surrounded the chamber of the tomb. They are identified as the lively daughters of Nereus, "the Old Man of the Sea," by the creatures at their feet, — No. **498**, for instance, is accompanied by a dolphin, and No. **499** by a water-fowl, — and it is from them that the monument derives its name.

[1] Also in Baumeister's *Denkmäler*, II, p. 1013, fig. 1217.

What significance they had in connection with the tomb is not known. They are represented as playing upon the surface of the waves, their garments wet and clinging. No. **498** is apparently leaping over the crest of a wave and into the water, with a movement suggestive of that of a dolphin, while No. **499** seems to have just risen to the surface, and lifts her heavy garments in both hands.

It is most unfortunate that these statues are so mutilated, since what is left of them gives a tantalizing suggestion of their former grace and beauty. There is little doubt that they are the works either of Athenian sculptors of the generation succeeding Pheidias, or of men who had been under the immediate influence of the Athenian school. The presence of a number of monuments in Asia Minor which likewise suggest a direct connection with the art of Athens (cf. No. 504), makes it probable that some of her sculptors who had received their training under the great masters, finding no employment at home during the last years of the Peloponnesian war, and the period immediately following, had gone to seek their fortunes among the rich potentates of Asia Minor, and consequently that the date of the monuments would be the end of the fifth or beginning of the fourth century B. C.

500. Orpheus, Eurydike, and Hermes. Bas-relief in the Villa Albani, Rome.

Of Pentelic marble. RESTORATIONS: Both feet of Orpheus, the right foot of Eurydike, right hand and half the forearm of Hermes. PUBLISHED: Zoega, *Bassirilievi della Villa Albani*, I, pl. XLII, p. 193; Wolters' Friederichs, No. 1198; etc.

This relief represents the tragic moment in the story of Orpheus, when he turns to look at Eurydike as she is led out of Hades. At the left is Hermes, the conductor of souls, who has accompanied Eurydike, and now takes her hand to lead her back. Affectionately and regretfully she places her hand upon the shoulder of Orpheus, who raises one hand to hers, holding his lyre in the other.

This is a most instructive example of the quietness of Greek art in its greatest epoch, to which allusion has been

made in the introduction to the grave monuments, p. 192. Although the moment depicted is the most terrible in the lives of the two principal characters, there is a total absence of sensationalism in their attitude and expression. A calm resignation to fate characterizes all three figures, yet it will be noticed that this "frozen sorrow" appeals more directly and forcibly to the mind than the wildest manifestations of grief, because its truth and depth are undisturbed by emotional extravagance, which appeals to the senses rather than the intellect.

The purpose which this slab originally served is not known. Possibly it may have been part of a grave monument, as its subject has a sepulchral significance. There are two other well-known copies of the same relief, one in the Museum of Naples, the other in the Louvre. All three are probably Roman replicas of a work of the Attic school, and their style indicates that the original dated not far from the year 400 B. C.

501. The so-called Ilioneus. Statue in the Glyptothek, Munich.

Of Parian marble. Discovered probably between 1556–62 in Rome, then became the property of Cardinal da Carpi. At the beginning of the seventeenth century it was in the palace of the Emperor Rudolph II., in Prague; towards the end of the last century it fell into the possession of a stone-cutter, from whom it was acquired by a Dr. Barth of Vienna, who sold it in 1814 to Ludwig I. of Bavaria, then Crown Prince. There are no restorations, but the surface has been worn somewhat by polishing and cleaning. PUBLISHED: Müller-Wieseler, *Denkmäler der alten Kunst*, I, pl. XXXIV, E; Stark, *Niobe*, pp. 255 ff.; Brunn, *Beschreibung der Glyptothek*, 5th ed., p. 176, No. 142; etc.

This is the figure of a boy who, fallen upon his knees, is trying to avert some danger from above. Although the head and arms are gone, their attitude is clearly indicated, and shows that the action of the figure is that of fear. The right arm was stretched at full length in the direction towards which the head was turned, and the left was extended more in front of the figure, and perhaps bent at the elbow. From a general resemblance to the figures in the famous Niobe group (see No. 505), this

was formerly thought to have belonged either to the original or to an early copy, and to have represented Ilioneus, who, according to Ovid, was the last of the children to die, and whose fate excited the compassion of Apollo. At present this interpretation is not generally accepted, the principal argument against it being the fact that in all other existing representations of the death of the Niobids, whether reliefs or statues, the youths without exception wear some drapery about them, while this figure is perfectly nude. Whether this circumstance is sufficient to prevent its having belonged to the group may be questioned. In motive it corresponds better with that than with any other known work, and its interpretation as a Niobid suits the figure better than any other that has been suggested.

The exquisite grace of the statue and the beautiful modelling are indications of original Greek work of the second half of the fourth century B. C. In its softness and refinement it suggests Praxiteles, to whom it has often been attributed, but its technical qualities are more characteristic of the epoch following his, and it may therefore be a work of his school. Scrubbing and polishing have worn away the freshness of the surface, and impaired the delicacy of the modelling; yet this is still one of the most beautiful fragments of ancient sculpture that have survived.

502. The Rondanini Medusa. Head in high relief, in the Glyptothek, Munich.

Of Parian marble. Formerly in the Palazzo Rondanini, Rome. In Munich since 1808. RESTORATIONS: The block to which the head is affixed, the end of the nose, the heads of the serpents above the forehead, and pieces in the hair and serpents. PUBLISHED: Baumeister, *Denkmäler*, II, p. 910, fig. 985; Brunn, *Beschreibung der Glyptothek*, p. 164, No. 128; Wolters' Friederichs, No. 1597; etc.

In contrast to the early type of the Gorgon, of which there are examples in the First Greek Room, Nos. 18, 19, 27, and which lasted at least until the second half of the fourth century B. C., this mask shows the ideal of later

Greek art, in which Medusa was conceived not as a monster who created terror by her ugliness, but a being possessed of beauty, whose dread power came from her coldness and want of all feeling or compassion. She is therefore represented as beautiful, but with an element of cruelty in her beauty that displays itself most of all in the coarse, sensual mouth, which is partly open, showing the upper teeth.

The date at which this type originated cannot be determined with exactness, though it was probably not earlier than the end of the fourth century B. C. The relief itself is of Roman workmanship.

503. Medea and the Daughters of Pelias. Relief in the Lateran Museum, Rome.

Of Pentelic marble. Found, 1814, under the pavement of the old French Academy at Rome, where it was laid, upside down, in the foundation of the pavement. It was then set up in the wall of the courtyard, whence it was subsequently removed to the Lateran. There are no restorations. PUBLISHED: Conze, in the *Aufsätze Ernst Curtius gewidmet* (1884), pl. II, 1; Benndorf and Schöne, *Bildwerke des lateranischen Museums*, p. 61, No. 92; etc. On the Berlin copy of the same subject, see Conze, *ubi sup.*, and Kern and Michaelis, in the *Jahrbuch des archäologischen Instituts*, III, 1888, pp. 68 and 225.

Medea, it will be remembered, was the famous sorceress who fell in love with Jason when he arrived in Colchis, in his quest of the golden fleece, and by her arts and charms enabled him to secure the fleece, and to escape the wrath of the king her father. She fled with him and his companions to his home in Thessaly, where she rid him of his old enemy Pelias, by persuading the daughters of the latter to slay their father and boil his remains, upon her promise that with the aid of her magic she would thus restore him to youth and vigor. This relief represents the tragic moment in the story. At the left stands Medea, her Phrygian cap indicating her Asiatic origin. In her hands she holds a box containing the pretended rejuvenating material which she is about to pour into the cauldron. One of the daughters is actively engaged in adjusting this, while the other, whose lot it is to slay her

father, stands in an attitude of doubt, the fatal sword in one hand, and its scabbard in the other.

The surface of the marble has suffered considerably, the faces being especially damaged. Yet it is easy to see that the relief belongs to the Attic school, and to the best period, its date being probably not far from the year 400 B. C. What has been said above, on page 214, of the sentiment that characterizes the Orpheus relief applies with equal force to this. Whether it is an original of the period named is difficult to say, but there is certainly much more freshness and vigor in its technique than in that of the Orpheus relief, which is obviously a copy. The type of the figures and the treatment of the drapery, particularly that of the daughter on the right, are thoroughly characteristic of the period to which the relief has been ascribed.

504. Siege of a City — (Troy ?). Section of a relief from GJÖLBASCHI, in Lykia. Now in the Imperial Museum at Vienna.

Of a native white limestone. The monument from which the reliefs were taken was first seen by J. A. Schönborn in 1842, and described by him in the *Museum of Classical Antiquities*, 1851, p. 41. No notice was taken of his discovery, however, until 1881, when an Austrian expedition, under Benndorf and Petersen, found the place, and in the following year removed the sculptures to Vienna. There are no restorations. PUBLISHED: Benndorf, *Das Heroon von Gjölbaschi-Trysa*, in the *Jahrbuch der Kunsthistorischen Sammlungen*, etc., Vienna, 1889. Our selection is included in pls. XI, XII, and XIII, and described in the text pp. 120 ff. See also Mitchell, *History of Ancient Sculpture*, p. 414; Wolters' Friederichs, Nos. 993–999; etc.

In order to appreciate this relief it will be necessary to know something of the character of the monument from which it was taken. This, one of the most important discoveries of recent years, was the sepulchre of a Lykian hero, erected at a place now called Gjölbaschi, several miles west of Myra, in the southern part of Lykia. The tomb itself is of a common Lykian type, neither large nor pretentious, but was rendered unique by being placed in an enclosure, the walls of which were beautifully and lavishly decorated in relief, apparently by Attic sculptors

of the best period. This enclosure is quadrangular in form, measuring roughly about 78 feet by 65 feet, though no two sides are of exactly the same length. When first seen by the Austrian expedition referred to above, in 1881, the walls surrounding it were about ten feet high, and practically intact. On their inner side, that is, facing the tomb, a frieze encircled all four walls. The exterior was left plain, except on the entrance side, which had a frieze similar to that on the interior, with other reliefs about the doorway. Their extent alone would place these friezes among the most important relics of Greek art, their aggregate length being about 331 feet, but they have a value apart from this, since the subjects chosen by their sculptors are from the most popular of the Greek legends, such as the Seven against Thebes, the Kalydonian Boar Hunt, and Odysseus and the Suitors. The walls therefore originally presented a series of pictures in relief of stories from Greek mythology, probably executed, like the Nereid Monument, by men who had been trained in the Athenian schools in the latter part of the fifth century; and reproducing types, if not actual compositions, of the period. All the sculptures were taken away in 1882, and are now in Vienna.

Our selection comprises but one of these interesting scenes, — an attack upon a walled city. The two men at the upper left corner belong to an adjoining group, but it may be noted, in passing, that they are the best-preserved figures in the entire frieze. The subject or picture to which they belong is a battle in a field, or open country, indicated by trees. Like several other parts of the frieze it was divided horizontally into two sections.

The corner of the city walls is shown in perspective, one of the towers of the return side being slightly above, and at an angle with, that in the foreground. Just inside this corner is seen the end of a temple. The walls and towers of the city are crowded with soldiers, who are making a vigorous defence against their assailants. But the most interesting group is in the centre; first an old man, distinguished by his sceptre as the king of the besieged city, seated upon a throne which is placed at the

edge of the wall; at his side an individual, apparently a woman, in a Phrygian cap; and just beyond, a young woman enthroned, attended by a maid who holds a parasol over her. In such surroundings this group is strongly suggestive of the opening of the third book of the Iliad, where Priam and Helen are described as sitting upon the walls of Troy watching the assault of the Greeks. The resemblance to the Homeric description is not accurate enough, perhaps, in all its details, to warrant a positive assertion that this is the subject, but it is hard to find a case in which Greek artists did illustrate the poets with literal fidelity, and what remains of Greek literature and art offers no other subject to which this could be referred so easily and simply, so that the probability is in its favor.

At the right end of the relief is another corner of the wall, and here are seen some of the inhabitants of the city making their escape. Above, a man and his wife trudge along at the side of an ass laden with household goods, and below a woman rides on an ass, followed by a man.

The limestone in which these reliefs were cut, being very soft, has suffered considerably from the effects of the weather, yet the delicacy of the carving is still apparent. The composition is extremely spirited, and illustrates once more the ease and fertility of the Attic school. Colors undoubtedly added largely to the general effect and emphasized many details which are either omitted or confused in the sculpture.

505. Niobe and her Youngest Daughter. Group in the Uffizi Gallery, Florence.

Of Pentelic marble. Found, 1583, near the Lateran, Rome. Purchased by Cardinal Ferdinand de' Medici, and placed in the Villa Medici. In 1775, removed to Florence. RESTORATIONS: On the Niobe, the nose, parts of lips, left forearm with the piece of garment attached, and the right hand with half the forearm. Daughter, the right arm, left hand, hair, nose, lower lip, left foot. PUBLISHED: Stark, *Niobe*, Leipzig, 1863, p. 225 and pl. X; Overbeck, *Plastik*, 3d ed., II, p. 52; Clarac, *Musée*, pl. 583, No. 1260; etc.

These two figures were found with twelve others, at least seven of which evidently formed part of a group of which the Niobe was the centre. Since their discov-

ery, statues in various museums have been identified as of the same group, so that there are now in all thirteen figures established as belonging to it, and several others about which there is still controversy. The subject represented is the climax of the well-known story of Niobe, and the moment chosen is that in which the slaughter is at its height. About Niobe are her sons and daughters, some already dead, some wounded, and some trying to escape. The haughty mother, punished for her arrogance, clasps her youngest daughter, still unharmed, to her knees, and with her mantle vainly tries to screen the child from the flying arrows, looking imploringly, yet despairingly, towards heaven.

The fact that the execution of these figures, which is hard and mechanical, is greatly inferior to the conception, warrants the belief that they are Roman copies of a Greek original; and that this was a famous work is indicated by the number of replicas of these same figures that have been discovered, both statues and reliefs. (See, for example, the sarcophagus No. 726, in the Hall of the Maidens.) Of the Niobe there is a head precisely similar to that of the statue, but of finer execution, in the collection of Lord Yarborough, at Brocklesby Park. It is, therefore, probable that the original was the group of which Pliny (N. H., XXXVI. 28) speaks as standing, in his time, in the temple of Apollo Sosianus at Rome, and about which there was doubt as to whether it was the work of Skopas or Praxiteles. As no other ancient writer mentions the group, and there are not enough extant works of the two sculptors to enable us to make a decisive comparison of their styles, it is impossible to determine to which of them this is to be assigned. What little we know of the art of Skopas makes it probable that the group was by him rather than Praxiteles, yet the doubt existing in Pliny's time indicates that it was not signed, and therefore there is no proof that it was by either of them. Whoever the artist may have been, the original was undoubtedly a work of the first half of the fourth century B. C., as all the existing copies bear resemblances to the general characteristics of that epoch.

506. Thalia. Statue in the Vatican.

Of Carrara marble. Found, with Nos. 507 and 508, in 1774 at Tivoli, on the site of the so-called Villa of Cassius. Placed by Pius VI. in the Vatican. RESTORATIONS: The staff, except a fragment on the upper arm, both forearms, and nearly the entire tympanum, of the original presence and position of which there were traces on the figure. PUBLISHED: Visconti, *Museo Pio Clementino*, I, pl. XVIII; Gerhard, in the *Beschreibung der Stadt Rom*, II 2, p. 214, No. 10; Baumeister, *Denkmäler*, II, p. 971, fig. 1184; etc.

Thalia, the Muse of Comedy, clothed in long, full drapery, is seated upon a rock. On her head she wears an ivy wreath, an emblem of Dionysos, the patron divinity of the theatre. At her side is a comic mask, by which she is distinguished from Melpomene, the Muse of Tragedy. In her right hand she holds a staff such as are carried by satyrs in Bacchanalian representations, and on her knee rests a tympanum, a favorite instrument of the Bacchantes. These symbols are probably introduced because of the importance of the dance of satyrs and Bacchantes as a feature of the comic drama.

This statue is undoubtedly the product of a Roman chisel, as it possesses all the characteristics of a Roman copy, notably the hard, mechanical manner in which the drapery is treated. That it reproduces a Greek original is most probable, but of that work or its sculptor we have no knowledge. Mention is made in ancient writers of groups of Muses by several eminent sculptors of different epochs.

507. Apollo playing on the Lyre. Statue in the Vatican.

Of Carrara marble. Found, 1774, in the so-called Villa of Cassius near Tivoli, and placed by Pius VI. in the Vatican. RESTORATIONS: The end of the nose, the chin, right hand and arm from above the elbow, left hand and part of the arm which projects from the drapery, the visible portions of both feet, and pieces in the drapery. Also the upper half of the lyre, including the upper part of the Marsyas on it. PUBLISHED: Visconti, *Museo Pio Clementino*, I, pl. XV, p. 101; Baumeister, *Denkmäler*, I, p. 99, fig. 104; Stephani, in the *Compte Rendu de St. Petersbourg*, 1875, pp. 122–153; Hoffmann, in the *Philologus*, Vol. I, 1889; etc.

Apollo, crowned with a laurel wreath, is represented as the god of music, moving with stately step to the accompaniment of his lyre, his head raised as though in the act of singing. His musical victory over Marsyas is brought to mind by the figure of the latter on the lyre. The costume, which gives the figure rather a feminine appearance, is that of a Kitharoidos or lyre-player, consisting of a long, flowing chiton which reaches to the feet, and is girded considerably above the waist by a broad band. Over this is a chlamys, or cloak, much longer than that usually worn by men.

Augustus, after his victory at Actium, which he believed due to the intervention of Apollo, dedicated to him a temple on the Palatine, in which was placed a statue of the god playing upon the lyre, the work of Skopas. It is probable that the figure before us is a replica of that statue, which the poet Propertius describes as "Apollo in a long garment playing songs" (*Pythius longa carmina veste sonat*), and which is represented on coins of Augustus and the following emperors with a general resemblance to this figure. The coin-types, however, differ so much from one another in regard to the action of the arms as to teach little more of the original than that it was erect, in the long costume described, and carried the lyre on the left side.

Apart from the question of the connection of this statue with the Palatine Apollo of Skopas, the type of head, the character of the drapery, and the style of the execution point to the fourth century B. C. as the date of its original.

508. Clio. Statue in the Vatican.

Of Carrara marble. Found with Nos. 506 and 507 in 1774 at Tivoli, on the site of the so-called Villa of Cassius. Placed by Pius VI. in the Vatican. RESTORATIONS: The nose, neck, right breast, right forearm, the left arm from above elbow, with part of the scroll, the right knee, and extremity of the left foot. PUBLISHED: Visconti, *Museo Pio Clementino*, I, pl. XVI; Clarac, *Musée*, pl. 500, No. 985; etc.

As noted above, this statue was found with the Apollo, No. 507, Thalia, No. 506, and statues of several other

Muses. It is perhaps the best of the group, displaying in its conception remarkable charm and beauty. The pose is graceful and easy, and expresses perfectly the reflective nature of the Muse of History. The execution, however, like that of the Thalia, is hard and dry, indicating that the statue is a Roman copy of a better work.

509, 509A. Selection from the Frieze of the Mausoleum, in the British Museum.

Of a coarse white Asiatic marble. The blocks in this selection were discovered by Newton, in 1857. There are no restorations. COLORS were noted at the time of discovery as follows: "The ground of the relief was a blue equal in intensity to ultramarine, the flesh a dun red, and the drapery and armour picked out with vermilion, and perhaps other colors." (Newton, *Travels*, II, p. 131.) PUBLISHED: Newton, *Discoveries at Halicarnassus, etc.*, I, pls. IX, X; *Travels and Discoveries*, II, p. 128, pls. XIII, XIV, and No. 509A, pl. V.

The Mausoleum, or tomb of Mausolos, was a monument at Halikarnassos, on the southwest coast of Asia Minor, built by Artemisia, Queen of Karia, in memory of her husband and brother Mausolos, who died about 353 B. C. What little is known about the splendid edifice is described at length in Mrs. Mitchell's *History of Ancient Sculpture*, p. 453 ff., and need not be repeated here. Four of the leading sculptors of Athens were engaged upon its decorations, Skopas, Bryaxis, Leochares, and Timotheos, and though Artemisia died while it was yet incomplete, the sculptors finished the building for their own satisfaction. It was soon regarded as one of the seven wonders of the world, which position it maintained for ages. It was preserved in substantially its original condition until the twelfth century of our era, about which time it was destroyed, probably by earthquake. In 1402, the Knights of St. John took possession of the place, and used the fragments of the tomb for the construction of a castle. A great part of the beautiful frieze was employed as building material, and remained walled into the fortress until 1846, when it was removed, through Viscount Stratford de Redcliffe, then British ambassador to Constantinople, and transferred to the British Museum. In excavations con-

ducted by Mr. C. T. Newton, in 1857, the base of the structure and many architectural and sculptural fragments were found. The results of his discoveries were published in the works cited above.

The subject of the frieze is the favorite one of the battle of the Greeks and Amazons, which is treated with great spirit, and shows the distinctively Attic style of that period. The proportions of the figures are more slender than in works of the fifth century (cf. the Phigaleian frieze, No. 420, in the Parthenon Room), and the execution more delicate; but the composition is not less easy or graceful, and shows that the inventive power of the sculptors was still fresh.

NOTE. *The two colossal statues from the same monument are at the lower end of the Corridor, Nos.* 584 *and* 585.

510. Jason, so called. Statue in the Louvre.

Of Pentelic marble. Formerly in Rome, in the Palazzo Savelli, later in the Villa Montalto (?). Purchased of Cardinal Savelli for Louis XIV., in 1685, and by him placed at Versailles, whence it was subsequently removed to the Louvre. RESTORATIONS: The head, which is ancient but does not belong to the statue, the end of the nose, the lower lip, chin, and occiput; also the left shoulder and arm, half the right forearm and the hand, the right leg down to ankle, and parts of the left leg. On various parts of figure and drapery small pieces are inserted to fill up fractures. PUBLISHED: Clarac, *Musée*, pl. 309, No. 2046; Froehner, *Sculpture Antique du Louvre*, No. 183, p. 210; etc.

This statue, of which there are several extant replicas, is probably a copy of a work of the latter part of the fourth century B. C. Its motive, that of a figure with one foot raised upon a rock, was a favorite one among the sculptors of that epoch, and probably originated with Lysippos.

Winckelmann was the first to give the statue the name by which it is popularly known, but which rests upon insufficient evidence. More probably the statue is simply that of an athlete tying his sandal, the attitude being chosen because of the opportunity it afforded for giving variety to the play of the muscles in different parts of the figure.

511. The Praying Boy, so called. Statue in the Berlin Museum.

Of bronze. Probably identical with a statue known to have been in Venice in the 16th century. In the 17th century, the "Praying Boy" was in France, the property of the Surintendant Foucquet. By his son it was sold to Prince Eugene of Savoy at Vienna, 1717, after whose death it passed into the possession of Prince Wenzel Liechtenstein, by whom it was sold to Frederic the Great in 1747. It was then placed at Potsdam (Sans-Souci), and later in Berlin. Napoleon I. carried it to Paris, whence it was subsequently restored to Berlin. RESTORATIONS: Both arms to the shoulders, the second toe of the right foot, second and third of left foot, and the plinth. PUBLISHED: Baumeister, *Denkmäler*, I, p. 591, fig. 635; Mitchell, *History of Ancient Sculpture*, fig. 226; *Archäologische Zeitung*, 1885, pp. 73 and 76; Conze, in the *Jahrbuch des deutschen archäologischen Instituts*, 1886, p. 1; Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 2; etc.

The investigations into the history of this statue which have been made recently by the authorities of the Berlin Museum have stripped it of its most distinctive feature, by showing that the uplifted arms, in which many generations have seen and admired the Greek attitude of prayer, do not belong to the original figure, but are a very skilful modern restoration, which is thought to have been made while the statue was in France, during the reign of Louis XIV., and to indicate merely what was the restorer's idea of the original motive of the statue. Of that motive there is little indication, except that the action of the shoulders shows that both arms were raised. It has been suggested that the work was of a *genre* or decorative character, and that the hands held some object, such as a large vase, but this is merely one of a number of possible restorations, including that which has actually been made.

Whatever may have been the disposition of the arms, this is one of the most beautiful bronzes that have survived. The attitude is graceful and easy, giving the figure a charming outline from every point of view; the proportions are ideal rather than realistic, and the modelling displays the delicacy and refinement of works of the second half of the fourth century B. C. In these qualities and in the type of the head there is a resemblance to the style of Lysippos, in whose school the statue probably originated.

512. Niobid. Statue in the Vatican.

Of Greek marble. Discovered possibly in Hadrian's Villa in the sixteenth century. Formerly in the papal gardens of the Quirinal. There are no restorations. PUBLISHED: Stark, *Niobe*, p. 265 and pl. XII; Murray, *History of Greek Sculpture*, II, p. 315 and pl. XXVIII; etc.

This statue represents one of the elder daughters of Niobe fleeing from the arrows of Apollo and Artemis, and is a copy of a figure from the group mentioned above (No. 505), as having been famous in antiquity. The same figure is reproduced in one of the statues in Florence, though that copy is greatly inferior to this, which is by far the finest of all the extant Niobids, and doubtless reproduces much of the spirit of its lost original. In contrast to the stiff, mechanical action of the Florentine statue, which suggests the original in little more than attitude, this is full of life and excitement. The drapery is cut in deep, vigorous folds, which express all the rush of the movement, and is treated with a grace and power suggestive of the Parthenon sculptures, although the original of the group was probably a work of the century following the completion of the Parthenon.

513. Throne of the Priest of Dionysos, in the Dionysiac Theatre, Athens.

Of Pentelic marble. Discovered during the excavation of the theatre in 1862. There are no restorations. PUBLISHED: *Revue Archéologique*, 1862, pl. XX, p. 350; Collignon, *Manuel d'Archéologie Grecque* (French and English), fig. 26; etc. There is an excellent description of the present condition of the theatre in Dyer's *Ancient Athens*, pp. 307–344. Its situation is shown on the model of the Akropolis, in the Parthenon Room.

This chair still stands in its original position, in the centre of the front row of the auditorium of the principal theatre of Athens. Its position is shown in the photograph above. On either side of it, occupying the entire row, are ranged the seats of the other religious dignitaries of the city, each inscribed with the title of the official to whom it belonged. As dramatic representations formed part of the worship of Dionysos, in whose honor they were always given, his priest occupied the

post of honor at the performances, and had a seat of more elaborate construction than the others. On the back is a decorative design, in low relief, representing two satyrs, back to back, separated by a grape-vine. Below the seat is a smaller relief, Assyrian in style, the significance of which is not clear. Two men, kneeling, attack two griffins. Under this relief is the inscription, "Of the Priest of the Eleutherean Dionysos." On the outside of each arm is a winged youth pitting one cock against another, probably an allusion to the cock-fights that took place in the theatre annually. The form of the letters in the inscription shows that the date of the throne is not earlier than the first century after Christ.

514. Silenos and the Infant Dionysos. Group in the Louvre.

Of *grechetto* marble. Found at Rome during the sixteenth century, near the gardens of Sallust, and formerly in the Villa Borghese. RESTORATIONS: Of the Silenos, the end of the nose, parts of the hair, both hands, and three toes of the right foot. Of the infant, the nose, chin, arms, and legs. Also pieces of the *nebris*, the greater part of the tree-trunk, and the back of the base, with the plant. PUBLISHED: Clarac, *Musée*, pl. 333, No. 1556; Müller-Wieseler, *Denkmäler der alten Kunst*, II, pl. XXXV, No. 406; etc.

Silenos, the old satyr to whom some of the Bacchic legends attributed the guardianship and education of Dionysos, leans against a tree, holding in both arms his young charge. His satyric character is indicated first of all in the face, which is of a coarse, sensual type, but not lacking in good-nature; and also in the distinctive attributes of satyrs, — the long, pointed ears, the tail, and the *nebris* or fawn's skin which hangs on the tree. From the birth of Dionysos, Silenos was his constant companion, and the affection of the two for each other is expressed in the grim smile in the older face, and the merry laugh in the younger.

There are a number of replicas of this statue, a fact which indicates that the original was popular among the ancients. The artist, however, is not known. The attitude and the sentiment of the conception are suggestive of Praxiteles, whose works are represented in the adjoining

alcove, but the lengthened proportions of the legs of the Silenos, and the realistic manner in which his face is modelled, are more characteristic of the generation following; hence the date of the original was probably not earlier than the end of the fourth century B. C. It was probably a bronze statue, as the treatment of the hair, wreaths and muscles is sharper than is usual in sculpture in marble.

515. Eirene and Ploutos. Group in the Glyptothek, Munich.

Of Attic marble. Formerly in the Villa Albani, whence it was carried to Paris by Napoleon I., after whose fall it was purchased by Ludwig I., of Bavaria, then Crown Prince. RESTORATIONS: Of the Eirene, the lower half of the nose, the right arm, the fingers of the left hand, with the vase, and pieces in the folds of the drapery. Of the child, both arms, the left foot, the fore part of the right foot, and the neck. The head, with restored end of nose, is ancient, but of Parian marble, and probably belonged to an Eros. (Brunn.) PUBLISHED: Winckelmann, *Monumenti Inediti*, 54; Brunn, *Die sogenannte Leukothea*, Munich, 1867; Baumeister, *Denkmäler*, II, p. 777, fig. 829; etc.

This group, which was formerly thought to represent Ino-Leukothea with the infant Dionysos, has been shown by Brunn to be a replica of a work by Kephisodotos the elder, probably father of Praxiteles, representing Eirene, the goddess of peace, as nurse or protectress of Ploutos, the personification of wealth. The original was erected at Athens in commemoration of the victory of Timotheos over the Spartans at Leukas, B. C. 375, by which the naval power which Athens lost in the Peloponnesian war was for a time restored. In representations of that group on certain Athenian coins Brunn detected the strong resemblance to the Munich group, and thereby established the identity of the latter. The coins show that the uplifted right hand held a long sceptre which rested on the ground, and that the restoration of the left hand with the vase is wrong, the original having held a small cornucopia, the attribute of Ploutos. A small fragment of another copy of the group, consisting of only the infant with the left forearm of the goddess, which was discovered in the

Peiraieus, shows the cornucopia as represented on the coins.[1]

This is a most interesting monument of the transition from the older to the younger Attic schools, of the epoch between Pheidias and Praxiteles. The goddess of peace is represented with the full matronly figure indicative of fecundity. As in works of the older school, the figure rests firmly upon one leg, allowing the garment to fall in straight, vigorous folds, in the style of the maidens of the porch of the Erechtheion and those on the Parthenon frieze. The treatment of the drapery, though not stiff, is as simple as possible, and gives great dignity to the figure. In these and in the technical characteristics we are reminded of the age of Pheidias, but in the almost pathetic expression of the face, and the delicate turn of the head, there are suggestions of Praxiteles and the masters of the younger school.

516. The Hermes of Praxiteles, in the Museum at Olympia.

Statue of Parian marble. Found May 8, 1877, lying near its pedestal in the ruins of the Heraion. COLOR: Traces of red were found on the mouth and the sandal, reddish brown in the hair. PUBLISHED in the *Ausgrabungen zu Olympia*, III, pl. VI–IX, and V, pl. VII–X; Treu, *Hermes mit dem Dionysosknaben*, Berlin, 1878; Rhomaïdes, *The Hermes of Praxiteles*, Athens, 1890; etc.

Pausanias (V, XVII, 3), describing the works of art in the Temple of Hera at Olympia, speaks of a number of archaic statues, and continues: "In later times other works also were dedicated in the Heraion, a Hermes of marble, bearing the infant Dionysos, the work of Praxiteles." This, the only work of that master mentioned at Olympia, was discovered lying face downward close by its original position, buried in a mass of clay and tiles, the débris of the temple. Hermes is represented as the youthful messenger of Zeus, by whom he has been intrusted to carry the newborn Dionysos to be nursed by the Nymphs. With one hand placed upon his shoulder, the child looks

[1] See *Mittheilungen des Instituts in Athen*, 1881, pl. XIII.

up affectionately at the face of his protector, who regards him with womanly tenderness. The right arm of the Hermes was raised, and probably held some object. With the left, on which the infant rests, he leans upon the trunk of a tree, over which he has thrown his cloak, in an attitude which gives beautiful variety to the modelling of the figure, one side being at rest, the other in action.

Although we must regret the lost parts of this statue, the beauty of what remains is so impressive as to render comment upon it impertinent. The exceptionally fine preservation of the head and torso enables us to appreciate for the first time the quality for which Praxiteles was most famous in antiquity, his marvellous technique in marble, in which he was said to "surpass even himself." This, of course, copies cannot reproduce. They indicate the type and attitude, and sometimes suggest the spirit of the original; but the soft, elastic texture of the skin, the infinite modulations of the surface, the exquisite outline of the figure from every point of view, and the extreme sensitiveness of the face, these only the subtle hand of the master could impart to the marble.

In conception as well as in execution, refinement is the most prominent characteristic of the Hermes. It is the embodiment of the spirit of the fourth century, the age of Praxiteles, in which the sublime ideals of the Pheidian epoch had given place to the desire for the expression of pure beauty. More delicately modelled than the statues of the Parthenon, it is also less majestic. They command the admiration of the spectator, while the Hermes appeals to it. To use the distinction of Aristotle, the influence of the one is purely ethic, that of the other pathetic.

517. Satyr in the Capitoline Museum.

Statue of Pentelic marble. Found, 1701, near Civita Lavinia, where there was formerly a Villa of Antoninus Pius. Placed in the Museum of the Capitol by Benedict XIV., in 1753. RESTORATIONS: The nose, right forearm with hand and pipe, three fourths of the left arm with all except two fingers of the hand, also part of the base. PUBLISHED: Müller-Wieseler, *Denkmäler der alten Kunst*, I, pl. XXXV, 143; Overbeck, *Plastik*, II, p. 41, fig. 103; Houghton, Mifflin & Co.'s edition of the *Marble Faun*, 1890, I, p. 22; etc.

This, the "Marble Faun" of Hawthorne, is a copy of a lost work which must have been very famous in antiquity, as more replicas exist of it than of any other ancient statue. Almost every museum in Europe contains one or more, among which the Capitoline figure ranks as the best because of its fine preservation. In technique it is surpassed by a fragment in the Louvre, No. 518, which is, however, too mutilated to give a complete idea of the original.

Praxiteles has long been considered as the sculptor with whose style, as described by ancient writers, this Satyr best corresponds, and the discovery of the Hermes (No. 516), which enables us to study the master through an original work, has confirmed this judgment. The conception of the two figures is very similar. Both Hermes and the satyrs are beings with whom the reflective faculty is least associated; the essence of their natures is a restless activity. One appears as the swift-footed messenger of Zeus, or the patron of athletics and the traffic of the market-place, or the guardian of shepherds and their flocks; the others as wild roamers among the hills, or the noisy companions of Dionysos, their animal nature being emphasized in most representations by the attributes of tails, goat-feet, or coarse, sensual faces. Yet in this Satyr, as in the Hermes, it is to the psychical rather than the physical qualities that the artist has given most attention. Each is represented in an attitude of meditation, with a face indicative of a sensitive character, which in the original of the Satyr must have been quite as marked as in the Hermes. The tendency to refinement which was noticeable in the latter is carried still further in the Satyr, in whom there is no suggestion of the animal except the pointed ears. He is simply a beautiful boy, "easy, mirthful, apt for jollity, yet not incapable of being touched by pathos," — a purely poetic, almost sentimental, ideal of these creatures of the woods and streams.

Praxiteles is known to have made at least three Satyrs, one of which stood on the famous street of Tripods in Athens, the second in a temple of Dionysos at Megara,

and the third was in Rome in the time of Pliny, who speaks of it as "the one which the Greeks called 'Periboëtos' (famous)." As there remains no description of any of these, it is impossible to say which, if either, is reproduced in this figure.

Hawthorne's description of the statue shows such keen appreciation of its qualities as a work of art that the visitor will be glad to read it with the figure before him: —

"The Faun is the marble image of a young man leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side; in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment, a lion's skin, with the claws upon his shoulder, falls half-way down his back, leaving the limbs and entire front of the figure nude. The form thus displayed is marvellously graceful, but has a fuller and more rounded outline, more flesh and less of heroic muscle, than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure. It is most agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin. The nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly to smile outright that it calls forth a responsive smile. The whole statue, unlike anything else that ever was wrought in that severe material of marble, conveys the idea of an amiable and sensual creature, — easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly sentiment toward it, as if its substance were warm to the touch, and imbued with actual life. . . .

"The animal nature, indeed, is a most essential part of the Faun's composition; for the characteristics of the brute creation meet and combine with those of humanity in this strange yet true and natural conception of antique poetry and art. Praxiteles has subtly diffused throughout

his work that mute mystery which so hopelessly perplexes us whenever we attempt to gain an intellectual or sympathetic knowledge of the lower orders of creation. The riddle is indicated, however, only by two definite signs; these are the two ears of the Faun, which are leaf-shaped, terminating in little peaks, like those of some species of animals. . . . In the coarser representations of this class of mythological creatures, there is another token of brute kindred, — a certain caudal appendage, which, if the Faun of Praxiteles must be supposed to possess it at all, is hidden by the lion's skin that forms his garment. The pointed and furry ears, therefore, are the sole indications of his wild, forest nature.

"Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill — in a word, a sculptor and a poet, too — could have first dreamed of a Faun in this guise, and then have succeeded in imprisoning the sportive and frisky thing in marble. Neither man nor animal, and yet no monster; but a being in whom both races meet on friendly ground."

518. Fragment of a similar Statue, in the Louvre.

Of Parian marble. Found on the Palatine, Rome, during the excavations of Napoleon III (1861–65). There are no restorations. PUBLISHED: Brunn, in the *Deutsche Rundschau*, VIII, 1882, p. 188; Baumeister, *Denkmäler*, II, p. 1399, fig. 1549; Wolters' Friederichs, No. 1217; etc.

As stated in the description of No. 517, this is by far the best of the many copies of the "Marble Faun." Indeed its modelling and other technical qualities are so fine that Professor Brunn, in the essay referred to above, states his opinion that it is the original work of Praxiteles. This is further than others feel justified in going, beautiful as the fragment is. A close comparison of this with its neighbor, for the purpose of determining their relative merits, will be found instructive.

519. Apollo Sauroktonos. Statue in the Vatican.

Of Carrara marble. Found among the ruins of the House of Augustus on the Palatine, during the excavations of the Abbé

Rancoureil, 1777. The figure was seriously mutilated, and has undergone the following extensive RESTORATIONS: The head was much damaged and broken from the statue, the face especially being freely restored; also a piece in the front of the neck, the right forearm and hand (?), a large piece in the upper side of the left upper arm, the wrist and upper portion of the left forearm and fingers of the left hand, the right leg from middle of the thigh down, left foot and leg from the knee. Of the tree, a piece at the top, and the lower half, including the greater part of the lizard's tail, are modern. PUBLISHED: Clarac, *Musée*, pl. 475, No. 905A; Welcker, *Alte Denkmäler*, I, p. 406; Rayet, *Monuments de l'Art Antique*, II, pl. XLVI; etc.

Apollo is represented as a boy amusing himself by striking at a lizard on the tree beside him. In the right hand should be an arrow, to correspond with Pliny's description of a statue by Praxiteles (N. H. XXXIV, 70): "He made also a young Apollo with an arrow, on the alert for a lizard that is creeping towards him, which they call the 'Sauroktonos' (lizard-killer)." The type and attitude of the figure before us correspond so well with this description that it may safely be regarded as a copy of the one referred to. As we have seen in the Hermes (516) and the Satyr (517), this leaning posture was characteristic of Praxiteles, who probably originated it. The older statues, when not representing figures in action, stood either firmly upon both legs, or with one slightly drawn back (see the Eirene, No. 515). By making the figure lean upon some artificial support, great variety is given the modelling of the different parts of the body, even in repose. The lines of the figure become more undulating, and the effect, though less vigorous, is more graceful.

As the lizard is known to have had some connection with the oracular mysteries of Apollo, the attempt has been made to give this statue a religious interpretation, as of the divinity engaged in some rite. The purely decorative style of the work, however, makes this supposition extremely improbable. The act of killing the lizard was probably invented merely to give a motive to the figure.

This statue is reproduced in a number of extant marble copies, and one of bronze in the Villa Albani. According to Pliny's description the original was of the latter material.

520. Satyr. Statue in the Museum of Antiquities, Dresden.

Of marble. Said to have been found at Antium. Formerly in the Chigi collection, in the Palazzo Odescalchi, Rome. Sold with that collection to August II., of Saxony, in 1728, and since then in the royal collection of antiquities at Dresden. RESTORATIONS: The left hand. The face has been worked over, but is original. PUBLISHED: Clarac, *Musée*, pl. 712, No. 1695; Hettner, *Bildwerke der Antikensammlung zu Dresden*, 1881, p. 81, No. 87; Wolters' Friederichs, No. 1217; etc.

This is evidently a Roman copy of a work of the Praxitelean type (see the Capitoline Satyr, No. 517), in which the animal side of the satyric nature is almost entirely suppressed. Unlike the Satyrs of both earlier and later art, this figure has no tail, and his pointed ears are half disguised by the curls. The head is bound with a fillet, and adorned with a garland of grape-leaves. In the uplifted right hand was formerly an *oinochoë* or wine-jug, from which he was pouring into a cup in his left hand.

Intrinsically this statue does not rank high. It bears numerous evidences of being the work of an ordinary copyist, yet it is instructive because its type indicates that its original was of a fine period, and if not by Praxiteles himself, undoubtedly of his time and school.

521. Hermes from Andros. Statue in the National Museum, Athens.

Of Parian (?) marble. Found, 1833, in the western part of the island of Andros, near the site of the ancient city, in the vicinity of a grave. With it was found the statue of a draped female of the same style and epoch. RESTORATIONS: The lower half of left leg to the ankle. PUBLISHED: Wolters' Friederichs, No. 1220; Sybel, *Katalog*, No. 264, and authorities there cited.

The many-sided Hermes is here represented as a deity of the lower world. He was regarded as the one who conducted the souls of the dead to Hades; and was therefore honored with sacrifices at funerals, and with festivals at certain seasons of the year. Statues were sometimes erected to him over graves, and this figure from Andros illustrates the type of those statues in the fourth century B. C. It belongs to a rather numerous class, all of which

reproduce the same characteristics, with slight modifications. That the type originated in a famous statue is very probable, but it is doubtful whether all the existing members of the class are to be considered as replicas in the usual sense. It is more likely that the type itself became a general one, as it served a general purpose.

Around the tree-trunk is coiled a serpent, symbolic of the connection between the upper and lower world. Other copies of the figure show that the cloak was wound about the left arm, and that the left hand held the caduceus, or herald's staff, while the right rested against the hip. The proportions of the figure remind us that Hermes was also the god of the palæstra, the patron of gymnastic exercises. The form is that of a perfectly developed athlete, powerful yet not suggestive of brute force. The type, as stated above, is that of the fourth century B. C., but whether this statue dates from that time it is not possible to say. Comparison between this and the Hermes of the Belvedere, No. 522, will bring out the characteristics of each to better advantage than is possible in studying them separately.

522. Hermes of the Belvedere. Statue in the Vatican.

Of Greek marble. Probably found about 1542, in a garden near the Castle of S. Angelo. (Michaelis.) Purchased by Paul III. and placed by him in the Belvedere of the Vatican. There are no restorations. The right leg was broken between ankle and hip, and is not well joined to the foot. PUBLISHED: Visconti, *Museo Pio Clementino*, I, p. 40, pl. VII; Treu, *Hermes mit dem Dionysosknaben*, Berlin, 1878, p. 8; Baumeister, *Denkmäler*, I, p. 675, fig. 737; etc.

Like the preceding, this represents Hermes in his relation to death. The attitude, the arrangement of the cloak, and the general composition of the figure resemble the statue from Andros, yet there are certain points of difference which seem to indicate that the two are reproductions of a general type rather than copies from the same original. Such is, for example, the character of the two heads. That of the Belvedere Hermes is smaller in proportion to the body. The face of the Andros statue is broad, the forehead flat, and the contour round, while that

of the other is long, the shape more oval, the eyes nearer together. The shoulders of the Belvedere figure are broad as compared with the hips, those of the Andros figure more nearly equal. Had these been copies of some one original, measurements would probably have prevented these discrepancies.

Both are finely modelled statues, though the surface of that of the Belvedere has suffered from polishing and retouching, which is especially noticeable about the eyes and face. The proportions of the two figures resemble those of the Hermes of Praxiteles, and the slight bend of the head is suggestive of the style of that artist, yet the resemblance as a whole is indicative rather of the same stage in the development of art than of the work of the same sculptor. The elaboration with which the muscles are treated, causing a delicate play of light and shade over the figure, is a characteristic of the refining tendencies of the younger Attic school, in which it is probable that this type originated.

These two statues illustrate one distinguishing quality of Greek sculpture of the best period. Their conception is so simple as to lead one to think there is none whatever, that they are merely figures of fine men standing in an easy posture. Yet this simplicity is a mark of the highest art, which does not strive for effect, but instead of trying to catch the eye by dramatic action, aims to delight it by the beauty of pure form. The accomplishment of such ideals demands refinement in the spectator as well as in the artist; and the designs of their vases and other ordinary utensils show how keenly sensitive the Greeks were to this charm. To them the beauty of form in statues was more than a pleasure to the mind and eye. It was the type of ideal manhood; it represented health, education, and religion; it meant refinement of mind as well as body, and it suggested many other qualities the appreciation of which is difficult, if not impossible, to us, because of the great difference in the standards of modern life.

523. The Apoxyomenos. Statue in the Vatican.

Of bluish-white marble. Found by Canina in September, 1849, in Trastevere, Rome. RESTORATIONS: The fingers of the left hand. (This restoration, by Tenerani, was made in accordance with a misinterpretation of Pliny, N. H., XXXIV, 62. The die should be omitted.) PUBLISHED: Collignon, in Rayet's *Monuments de l'Art Antique*, II, pl. 55; E. Braun, in the *Annali dell' Instituto*, 1850, p. 223; etc. On the occupation in which he is engaged, see especially Kuppers, *Der Apoxyomenos des Lysippos*, Berlin, 1874.

This statue represents a Greek youth cleaning himself after the exercises of the palæstra. To keep the skin and muscles in fine condition it was the custom of Greek athletes to rub themselves thoroughly with olive oil before they began to exercise, and also after bathing. As this would have prevented wrestlers from grasping and holding each other, they sprinkled fine sand over the oil. After the exercises, the athlete scraped from his body the oil, sand, and dust with an instrument called the strigil, which is represented in the left hand of the statue.

This is a fine copy of a famous statue by LYSIPPOS, the greatest sculptor of the period following that of Skopas and Praxiteles. He was not of the Attic school, but a native of Sikyon, where he inherited the traditions of the art of Polykleitos (see Third Greek Room). He was the contemporary and favorite sculptor of Alexander the Great.

The original of this statue was of bronze, and in the time of Pliny stood in the Baths of Agrippa at Rome, where it was such a favorite with the people that when the Emperor Tiberius carried it to his palace, leaving a copy in its place, they forced him by their clamor in the theatre to return it. So far as we are able to judge, this replica reproduces the original much better than is usual among Roman copies. It is an excellent illustration of the descriptions of Lysippos' style, which was marked by a most careful elaboration of details, and by the peculiar proportions of his figures, the heads of which were smaller, and the legs longer, than those of the works of his predecessors.

524. The Ludovisi Ares. Statue in the Villa Ludovisi, Rome.

Of fine Greek marble. Found near the Palazzo Santa Croce, Rome. Date of discovery unknown, but earlier than 1633, as the statue is entered in the inventory of the works of art of the Villa Ludovisi, dated January 28 of that year. RESTORATIONS: On the Ares, the greater portion of the nose, the right hand, except the piece against the knee, end of thumb and forefinger of left hand, with the handle of the sword and a piece of the sheath, and the right foot except the heel. On the Eros, head, neck, left arm with the quiver, right forearm, right foot and part of the lower leg. PUBLISHED: Raoul-Rochette, *Monuments Inédits*, pl. XI, p. 49; Baumeister, *Denkmäler*, I, p. 121, fig. 126; Schreiber, *Antike Bildwerke der Villa Ludovisi*, p. 82, No. 63; etc.

Ares, the god of war, sits meditatively upon a rock, his left knee clasped in both hands, one of which holds his sword. Upon the ground at his side are his helmet and shield, and just in front of the seat, under his right leg, sits a small Eros. The mantle of the god has fallen about his waist, leaving the figure nearly nude. A mark on the left shoulder and the remains of a support on the same side show that originally another statue was grouped with this, of which unfortunately nothing remains. A theory which has received very general acceptance is that the second figure may have been Aphrodite, standing by Ares, and endeavoring to divert his thoughts from war to love. While such a restoration would suit the statue well, and explain the introduction of Eros, it is based upon nothing but conjecture, as we possess neither the example nor the description of an analogous work from which to learn how the statue was grouped.

The long slender limbs of this figure, its athletic body and fine head bear such resemblance to the Apoxyomenos as to warrant the belief that its original was a work of either Lysippos or his school, dating therefore from the second half of the fourth century B. C.

525. Hermes Resting. Statue in the Museum of Naples.

Of bronze. Discovered in the famous villa at Herculaneum, 1758. RESTORATIONS: The rock on which the figure is seated, and, according to E. Wolff (*Bulletino dell' Instituto*, 1838, p. 133), ap-

parently the greater part of the cranium, with the hair, — also possibly the ears. PUBLISHED: Collignon, in Rayet's *Monuments de l'Art Antique*, II, pl. LVI; Comparetti and De Petra, *La Villa Ercolanese*, pl. XIII, No. 2; Baumeister, *Denkmäler*, I, fig. 738; etc.

Hermes is here represented as the youthful messenger of the gods, in which capacity speed and agility were his chief characteristics, seated upon a rock as though taking a momentary rest in the midst of his course. The nervous, impatient nature of his repose is most artistically expressed. The hand that supports him rests lightly upon the rock, the feet are in an attitude from which it is easy to spring instantly into a run, and the whole pose indicates with nicety the distinction between fatigue and exhaustion. Of the latter there is no hint. The grace with which the figure is composed cannot be too highly praised; and for rhythm and harmony of lines it is often quoted as one of the best examples in Greek art.

This type of the resting Hermes appears to have been very popular in later Greek sculpture. Numerous replicas of it exist, particularly in small bronzes, of which there are three specimens in the Fourth Greek Room (Case, Nos. 330–332). As is usual in Greek and Roman art, these copies vary somewhat in details, but are evidently to be referred to a common original, which appears to have been a work of the second half of the fourth century B. C. It is generally referred to Lysippos or his school, principally because of the characteristics of the figure before us. That it belonged to his period there can be little doubt, and the long, slender limbs are characteristic of his style as we know it through the Apoxyomenos, opposite.

On the statue itself the sandals are winged, but only the attachments of the wings are indicated in the cast.

526, 526A. Section of a Drum and Capital, from a column of the TEMPLE OF ARTEMIS AT EPHESOS. In the British Museum.

Of white (Asiatic?) marble. Discovered by Mr. J. T. Wood, during his excavations on the site of the temple, — the drum Septem-

ber 19, 1871, the capital January 17, 1872. There are no restorations. PUBLISHED: The drum, Wood's *Ephesus*, frontispiece, and p. 188; Rayet, *Monuments de l'Art Antique*, II, pl. L; C. Robert, *Thanatos*, Berlin, 1879, p. 36; Wolters' Friederichs, No. 1242; Waldstein, in the *Century Magazine*, November, 1886, p. 136; etc. The capital, Wood's *Ephesus*, p. 196.

These fragments are from the great temple of "Diana of the Ephesians," which was begun directly after the destruction of the old one, B. C. 356. Pliny describes the temple at some length and mentions the fact that it was surrounded by one hundred columns, thirty-six of which were sculptured. The excavations by Mr. Wood, 1869–74, brought to light several fragments of these carved columns, of which that represented here is the most important and the best preserved. The original, in the British Museum, includes the entire circumference of the drum, half of which is badly broken. The sculpture appears to have been confined to the bottom of the shaft, the upper part being fluted in the Ionic style.

The subject of the relief has been variously interpreted, and is still disputed, but Professor Robert's reference of it to the death of Alkestis is by far the most satisfactory that has been attempted, though it may be doubted whether the particular episode in the story to which he assigns it is the right one. According to his theory, the moment represented is that in which Alkestis is sent back to life, from the lower world, by Persephone. Alkestis is the central figure; to the left of her is Thanatos, the personification of death, who resigns her to Hermes, the conductor of souls to and from Hades. Hermes stands at the other side of her, easily recognizable by the caduceus he holds, and the *petasos*, or hat, which hangs at his neck. Around the other half of the column, not represented in our cast, are the remains of a large matronly figure in full drapery, an elderly man, seated, and the left arm and shoulder of another man. These Robert identifies as Persephone, Hades (Pluto), and Herakles, respectively. The objection to his explanation lies in the fact that the action of the whole group is directed unmistakably towards Thanatos, not away from him, and his gesture certainly does not suggest that he is resigning the woman to

Hermes. For this reason it seems more probable that the relief represents Hermes delivering Alkestis to Death, looking upward in supplication as he does so. This is the saddest part of the story of Alkestis, and would well account for the sorrow in the two faces.[1]

The execution of these figures is in the best style of the fourth century, with much that is reminiscent of the spirit of the previous epoch. In the manner in which the sentiment is expressed, with an entire absence of sensationalism, it is like the Orpheus relief (No. 500) and the grave reliefs described above. The beautiful conception of the figure of Death, which is wholly free from any association with horror, is thoroughly characteristic of the Greek spirit.

As stated above, the temple of Artemis was not begun before 356 B. C., and the sculptures therefore belong to the latter half of the fourth century.

527. Athlete. Statue in the Glyptothek, Munich.

Of Pentelic marble, of an inferior quality, with blue veins. Date and place of discovery unknown. Formerly in Rome. This cast shows the statue without the restorations which have been made on the original. PUBLISHED: Brunn, in the *Annali dell' Instituto*, pl. ST, and p. 201, also *Monumenti*, XI, pl. VII; *Beschreibung der Glyptothek*, p. 218, No. 165; etc.

This is the replica of a lost original, the popularity of which is attested by numerous copies in various collections. Comparison of these copies shows that the statue was that of an athlete about to rub himself with oil, as was the custom before exercising, and also after bathing. In the right hand, which was raised above his head, he held a small oil-jug (*aryballos*) from which he poured the oil in a long stream into the hollow of his left hand, which was pressed against his body. As in the case of the Apoxyomenos and other statues of athletes,

[1] If this be the true explanation, the two figures whom Robert calls Hades and Persephone are probably the father and mother of Admetos, who, it will be remembered, refused to die in his wife's stead, and to whom Alkestis now looks reproachfully as she is led away. The remaining figure might still be Herakles, who up to this point had remained an idle spectator of the calamity.

the motive is selected from the every-day life of the gymnasium, which was one of the principal sources of inspiration for the Greek sculptors.

Between the treatment of the head and that of the torso of this figure there is a curious discrepancy, which makes the date of its original a matter of doubt. The head is plainly in the style of Praxiteles, and might have been studied from his Hermes.[1] It has, strongly marked, the pathetic quality which is distinctive of his school and period. The torso, on the other hand, is modelled in the flat, hard style which characterizes the sculpture of a century earlier, that is, of the period immediately preceding Pheidias. (Compare the sculptures in the Second Greek Room.) To which of these two epochs did the original belong? Did the sculptor of this figure copy a work of the middle of the fifth century, and make the head of a later, more expressive type, to please his patron, or is the modelling of the torso an individual peculiarity, indicating an inferior artist, not necessarily an early original? Professor Brunn, who has made the statue a subject of special study, holds the former view, and believes it to have originated in the school of Myron, the sculptor of the Diskobolos (81) and Marsyas (82). There is, in Dresden, the torso of another copy, — the head of which is unfortunately lost — modelled much more fully and roundly than this, in fact in a style which corresponds to the type of this head perfectly well. Brunn regards the modelling of the Dresden torso as the modification of a late copyist, and not indicative of the date of the original; but taking into consideration both that torso and this head, with the long, slender proportions of the figure, it seems equally probable that the original should have been produced in the latter part of the fourth century, and that the flatness of the modelling in this example is, as above suggested, due to the copyist, not necessarily to the statue which he copied.

[1] The analogy has been pointed out by Professor Kekulé, *Ueber den Kopf des praxitelischen Hermes*, Stuttgart, 1881.

528. Young Dionysos. Statue in the collection of the National Government, in the Baths of Diocletian, Rome.

Of Greek marble. Found, 1881, in Hadrian's Villa at Tivoli. There are no restorations. PUBLISHED: Michaelis, in the *Annali dell' Instituto*, 1883, p. 136, and *Monumenti*, XI, pls. LI, LI a; Wolters' Friederichs, No. 520; etc.

This statue is one of the most beautiful of the many objects which the apparently inexhaustible soil of Hadrian's Villa has yielded to the excavator. It was found in the northern part of the villa, in the group of buildings known as the libraries, and represents Dionysos as a youth, with the graceful effeminacy which is characteristic of him. The only part missing is the right hand, which, it is supposed, held a large drinking cup. He wears the *nebris*, or fawn's skin, which is an attribute of him as well as of his companions the satyrs.

Not only is this valuable as one of the most charming and refined representations of the god of wine that we possess — showing that in the Greek conception of him there was no essential element of bestiality — but it is of especial interest because of its strong resemblance to the works of Polykleitos (see particularly the Doryphoros, No. 100 in the Third Greek Room), both in pose and general character, and in the type of countenance. It is, however, the style of Polykleitos sentimentalized and adapted to the taste of a later epoch, and while the statue was most probably inspired by a work of that master or his school, its delicacy and prettiness are foreign to him and to his period. These qualities it probably owes to a copyist, whose date may have been as late as the first or second century of the Christian era.

529. Sophokles. Statue in the Lateran Museum, Rome.

Of Greek marble. Found at Terracina, a town on the coast, between Rome and Naples. The exact date of discovery is not known, but it was a few years before 1839, when the statue was presented by Count Antonelli of Terracina to Pope Gregory XVI., who placed it in the Lateran Museum. RESTORATIONS: The nose, small bits in the hair, beard, and face, the right hand,

both feet with the base, the lower part of the garment behind, and the Scrinium, or box of rolls. These by Tenerani. PUBLISHED: Welcker, in the *Annali*, 1846, p. 129, and *Monumenti dell' Instituto*, IV, pl. XXVII; Benndorf and Schöne, *Bildwerke des Lateranischen Museums*, No. 237, and pl. XXIV; etc.

The attempt has been made to prove this figure the copy of a bronze statue of Sophokles erected in the Dionysiac Theatre by the Athenian Lykourgos, which we know from allusions by one or two ancient writers, though no description or identified copy of it exists. It is much more probable that this is itself an original work of the same period, — the latter half of the fourth century B. C., — as the movement has all the life, and the execution all the freshness, of an original; the technique, too, shows the distinctive characteristics of pure marble treatment, in contrast to the reproduction of bronze work, as may be seen especially in the hair and beard.

The face has been identified as that of Sophokles by means of several ancient busts on which the name was inscribed, — especially a small head in the Vatican, published by Visconti in the *Museo Pio Clementino*, VI, pl. XXVII, and in the *Iconographie Grecque*, I, pl. IV.

A study of the Demosthenes (Corridor, No. 552) in comparison with this statue is instructive, showing the fine appreciation by their sculptors of the distinction between the orator and the declaimer. The object of the one is to convince, of the other to move, his audience. In the attitude of the Demosthenes we see the careful balancing of thoughts before utterance, while that of the Sophokles is thoroughly dramatic; the words are committed, and the object of the speaker is to deliver them with proper effect.

530. Aischines. Statue in the Museum of Naples.

Of Greek marble. Found at Herculaneum, probably in 1753. RESTORATIONS: The end of the nose, the fingers of the right hand, and pieces in the drapery. Also the feet (?). PUBLISHED: *Museo Borbonico*, I, pl. L; Clarac, *Musée*, pl. 843, No. 2122; Baumeister, *Denkmäler*, I, p. 33, fig. 35; Wolters' Friederichs, No. 1316.

This statue, formerly known under the name of Aristides, was identified as a portrait of Aischines, the Athe-

The statue itself offers valuable testimony as to the perfection of the art of bronze-casting among the Greeks, which the cast cannot reproduce. The thinness and lightness of the material, for example, can be appreciated only by examination of the original. The process employed by the Greeks was that of the wax mould, or *cire perdue*, and the delicacy of the shell they obtained from this, even in large figures, is as remarkable as their skill in all other branches of technique.

534, 535. Dionysos received by Ikarios. Two marble reliefs.

No. **534** in the **Museum of Naples**. From Capri. RESTORATIONS: The head of the last figure on the right. PUBLISHED: *Guida del Museo Nazionale di Napoli*, 1884, No. 6713.

No. **535** in the **British Museum**. First published by Lafreri, 1549. Placed by Sixtus V. in the Villa Montalto, now Grazioli; later in the Townley collection, with which it passed to the British Museum. RESTORATIONS: The left arm and top of head, including the wreath, of Silenos; the head and right arm of the satyr following him, the head, upper part of body and part of the drapery of the last figure at the right, and part of the column under the herma at the left. Besides these restorations, there has been much retouching of the whole. On the couch was a female figure which has disappeared, and her drapery has been worked over to form part of that of Ikarios. The last satyr to the right supported a Bacchante in his arms, traces of whom are visible. PUBLISHED: *Ancient Marbles in the British Museum*, II, pl. IV; *Guide to Græco-Roman Sculptures*, pt. I, No. 176; etc.

The name here given to these reliefs is that by which they are generally known, although their interpretation is a matter of dispute. Ikarios was a mythical Athenian, who, according to tradition, received Dionysos with hospitality on the god's first visit to Attika. In return for this reception Dionysos initiated him into the secrets of wine-making. Whether the reliefs, of which these two are but examples of a numerous class, illustrate this event, or are merely a form of votive tablet to Dionysos, is difficult to determine. At all events, the scene represents the reception of Dionysos by a mortal. In the background is a house, separated by a high wall from a court in which the action takes place. On a couch covered with cushions

and rugs recline a man and a woman (in No. 535 the latter has been erased, as noted above). Before them is a table, on which are a kantharos, or wine-cup, and sundry articles of food. The man, his right arm extended, turns his head as though in surprise towards the gate, where stands Dionysos, bearded, clothed in a long mantle, and leaning, as though heavy with wine, upon a small satyr who supports him from behind, while another removes his sandal. Following Dionysos through the gateway comes a jolly Bacchic group: first a satyr, dancing, with a long thyrsos in his arm, next a drunken Silenos playing the double flute, then a second satyr with right arm upraised, and finally a Bacchante supported by a satyr (in No. 535 the Bacchante has disappeared, though traces of her drapery worked over into that of the satyr are apparent). In their main features these two reliefs correspond perfectly, but there are some slight differences in detail; as for example, in No. 535 the satyr decorating the house with flowers, the trees and pillar in the background, and the masks on the footstool at the left, none of which appear in No. 534.

Whether the originals of this class of reliefs had a votive significance or were merely *genre* representations, it is probable that the considerable number now extant, in marble and terra-cotta, served a decorative purpose only. Their style is that of the Hellenistic epoch, but it is doubtful whether the works themselves are earlier than the Roman Empire.

536. Satyr playing the Scabellum. Statue in the Gallery of the Uffizi, Florence.

Of Greek marble. Date and place of discovery unknown. Mentioned in the Medicean inventory of the year 1600. RESTORATIONS: The greater part of the head, both arms, the left heel, toes of the right foot, and possibly the tail. (Dütschke.) PUBLISHED: Müller-Wieseler, *Denkmäler der alten Kunst*, II, 462; Clarac, *Musée*, pl. 715, No. 1709; Dütschke, *Antike Bildwerke in Oberitalien*, III, p. 243, No. 546; etc.

The Scabellum (κρουπέζιον, literally a wooden shoe) was an instrument played with the feet, producing the same clattering sound as castanets. It was used by flute-play-

ers and others to beat time. Probably this satyr is represented as performing that office for a Bacchic dance.

The figure is spirited, and well modelled. The thick, bushy hair, the horns projecting from the brow, and the realistic treatment of the face and skin, the latter being represented as tougher and coarser than that of Greek youths, all are indications that this is a work of the Hellenistic age, which began in the latter part of the fourth century B. C. (See page 300.)

This cast was presented to the Museum by M. Denman Ross, Esq.

537. Dancing Bacchante. Statue in the Berlin Museum.

Of Parian marble. Date and place of discovery unknown. Formerly in Rome, in the possession of the German sculptor Spiess, of whom it was acquired by the Berlin Museum in 1874. RESTORATIONS: The left foot, a piece of the left shoulder, and the front part of the plinth. PUBLISHED: Benndorf, in the *Zeitschrift für bildende Kunst*, 1879, pl. XIV, p. 129. Berlin Museum, *Verzeichniss der antiken Skulpturen*, No. 208.

This exquisite fragment represents one of the lively companions of Bacchus, in the full enjoyment of the dance. In her hands she probably held a pair of cymbals, or the double flutes, with which she accompanied her movement, the exhilaration of which was doubtless emphasized by the pose and character of the head. Her slender, girlish figure drawn up to its full height, and barely touching the ground, she moves with a graceful, rhythmic swing which, though thoroughly animated, has in it no suggestion of the frenzied abandonment that usually characterizes the representations of Bacchantes. In this respect the figure bears somewhat the same relation to the common type of Bacchante that the Satyr of Praxiteles (No. 517) does to the satyrs of later Greek art; for, while there is nothing in the least sentimental in this figure, its sculptor has made it the expression of only the best qualities of the Bacchic nature.

There can be little doubt that this is an original Greek work. The modelling shows all the feeling and freedom

of a master's hand, and the ease and lightness of the movement are seldom met with in the work of copyists. The absolute simplicity with which the drapery is made to express the motion is worthy of note. The refinement of both conception and technique are characteristic of the latter part of the fourth century B. C., and that is the probable date of the statue.

538. Eros stretching a Bow. Statue in the Capitoline Museum, Rome.

Of Greek marble. Date and place of discovery unknown. Formerly in the Villa d' Este at Tivoli. Placed in the Capitol by Pope Benedict XIV., in 1753. RESTORATIONS: Both arms, with the bow, the wings, the lower half of the legs and the tree-trunk. PUBLISHED: Bouillon, *Musée des Antiques*, I, pl. XIX; Baumeister, *Denkmäler*, I, p. 497, fig. 538; Friederichs, *Amor mit dem Bogen des Herkules*, Berlin, 1867; Wolters' Friederichs, No. 1582; etc.

Eros (Cupid) is here treated as a *genre* figure, stretching a bow. The statue, as noted above, has been extensively restored, and comparison with other copies of the same figure, especially a fragment in Venice, and two gems, in Berlin and St. Petersburg, show that the restorations are faulty in some respects. On the Venetian copy, for example, there is still a bit of the bow remaining on the right leg, under the calf, showing that to stretch it he was bracing it against this leg, but on the outside, not under the knee as here; and the gems prove that although he was pulling the bow with his left hand, the right hand, with the fingers held straight and rigid, was pushing the string into its notch. The action of this hand, therefore, as restored in the Capitoline statue, is entirely wrong, as well as unnatural.

From the fact that, in some of the copies, a lion's skin and a club are represented on the tree, it has been argued that it is the bow of Herakles which Eros holds, and the statue is sometimes referred to as "Eros with the bow of Herakles." But neither the size of the bow, nor the effort he is making to stretch it, seem sufficiently marked to distinguish it as the weapon of that powerful hero, nor does the figure manifest anything of the comical spirit which such a motive would suggest.

This Eros is sometimes attributed to Lysippos, who is known to have made a statue of him. The attribution is purely conjectural, however, though the original of the statue may have dated from the time of Lysippos, and was evidently a work of great popularity at Rome and elsewhere, as may be inferred from the number of extant copies.

539. The Venus of Melos. Statue in the Louvre.

Of Parian marble. Found, 1820, probably in April, by a peasant, in a grotto about five hundred yards from the ancient theatre of the town of Melos, on the island of the same name. From its shape and character the grotto is supposed to have been a grave in which the statue was hidden. Bought for about 6,000 fr. by M. de Marcellus for the Marquis de Rivière, then French ambassador to the Porte. Carried to Paris, where it arrived in February, 1821, and was presented by de Rivière to Louis XVIII., who placed it in the Louvre. RESTORATIONS: The end of the nose, part of the lower lip, the large toe of the right foot, and various small pieces inserted to fill up small fractures in the body and drapery. On the original these restorations are in plaster. PUBLICATIONS: Of the inexhaustible literature on the subject of this statue, the essays by Göler von Ravensburg, *Die Venus von Milo*, Heidelberg, 1879, and Felix Ravaisson, *La Vénus de Milo*, Paris, 1871, are especially interesting.

From almost the very year in which it was discovered, this, the most famous and most beautiful of all female statues, has been the object of incessant controversy among scholars and critics, respecting its name, its date, and its original motive. Those who first saw the statue called it a Venus, and as such it was carried to Paris; but a few years after its arrival there the correctness of this appellation was disputed, and successive attempts have since been made to prove it the Protecting Nymph of Melos, a Muse, Elektra, Nemesis, Niké, Athena-Niké, Sappho, and even Phryne. In spite of these assaults, however, the original name remains both the most popular and that which is supported by the strongest evidence. The superb moulding and majestic proportions indicate that the figure is not only ideal, but of one of the greater divinities. Among these the disclosure of the form by the falling drapery is characteristic of the goddess of love, while the dignity of the bearing and the nobility of the counte-

nance distinguished Aphrodite Urania, the heavenly Venus, from the vulgar goddess of the same name. The inspirer of the highest form of love, she is herself exquisitely lovely, yet with no suggestion of sensuality in her beauty. The splendor of her form is displayed with neither shame nor coquetry. Her face is as pure as it is beautiful, proud, yet sympathetic, combining in its expression the tenderness of the woman with the majesty of the goddess. These are the distinctive qualities of Aphrodite Urania, and their expression in sculpture is characteristic of the art of the fourth century B. C., in which this conception of the goddess undoubtedly originated.

Although its type may be confidently assigned to that period, the date of the statue itself is a matter of uncertainty, being dependent upon its connection with an inscription found in the same place and carried to Paris at the same time, which read, "Agesandros [or Alexandros], son of Menides of Antioch on the Mæander made this." Many competent judges who saw the inscription believed the fragment containing it to be part of the base of the statue; others affirmed that there was no connection between the two. Before the matter was determined, the fragment disappeared from its place in the Louvre, and the diligent searches which have been made at different times since have failed to recover any trace of it. If this inscription belonged to the statue, it would prove the latter to be the work of an otherwise unknown sculptor, who lived not earlier than the third century B. C., since Antioch on the Mæander was not founded before the year 281. As everything possible was done by not over-scrupulous authorities to prove the Venus a work of Praxiteles or his time, the suppression of such weighty testimony to the contrary is not difficult to understand. The very fact of its disappearance at the time when it was so important is a strong argument for the connection between the inscription and the statue; and though absolute certainty is no longer attainable, it is extremely probable that the two did belong together.[1]

[1] For the arguments regarding the inscription, see Löwy, *Inschriften Griechischer Bildhauer*, No. 298.

The argument that the execution of the Venus is too fine to have been the work of such a late period has been refuted by the recent developments in our knowledge of the art of the Hellenistic epoch (332–150 B. C.). The excellence of the sculptures discovered at Pergamon (see Nos. 671 and 671A, in the Hall of the Maidens) and other Hellenistic sites shows that the Venus might have been executed as late as the second century B. C. For, although the creative power of the preceding centuries was gone, the sculptors of that epoch still possessed marvellous technical skill, and their works display great power and refinement of execution. Among the extant works of the period are many fine reproductions of older types, especially of the higher divinities, which are marked by much greater sympathy with the spirit of the original, and more freedom in the treatment of details, than the mannered works of the Roman copyists. To this class of monuments the Venus of Melos probably belongs. It is probably a Hellenistic reproduction of an original that dated from the fourth century.

The many attempts at restoration of the arms and determination of the original motive of this statue may be divided into three groups. The first represents the goddess as a Venus Victrix, holding the apple of Paris in the uplifted left hand; the second as grouped with Ares (Mars), her left hand on his shoulder; the third as supporting a shield on the left knee and holding it with the left hand. The first of these is based upon the fragments of a hand holding an apple, and of an arm, said to have been found in the same grotto two years after the discovery of the statue, but of doubtful connection with it. Each of the others is derived from the analogy of extant representations of Aphrodite, in which the attitude of the figure and the disposition of the drapery are precisely similar to those of the statue. Each of these three restorations has much evidence in its favor, but none is so absolutely satisfactory as to receive general acceptance to the exclusion of the others, and the motive of the statue is still a riddle which defies the ingenuity of those who try to solve it.

540. Statuette of Aphrodite, in the Museum at Argos.

Of white marble. Found near the ancient theatre of Argos. There are no restorations. PUBLISHED: Conze, in the *Archäologischer Anzeiger*, XVI, 1858, p. 198; Milchhöfer, in the *Mittheilungen des Instituts in Athen*, IV, 1879, p. 150, No. 489.

In this little figure we have a variation of the type that is best known through the Venus of Melos, representing the goddess with one arm raised and the left foot resting upon an object which varies with the different examples. In this case it is a swan, one of the attributes of Aphrodite. The figure is of slender proportions, the lower half being particularly good, the upper part less so. The drapery is light and gracefully managed. The statuette is probably a copy of a larger work of the fourth century B. C.

541. The Nikė of Brescia. Statue in the Museo Patrio at Brescia, Italy.

Of bronze. Found, July 20, 1826, near a temple built by Vespasian at Brescia, which has subsequently been remodelled as a museum, in which the statue is now exhibited. RESTORATIONS: The helmet, stylus, and plinth. PUBLISHED: Mitchell, *History of Ancient Sculpture*, fig. 288; Baumeister, *Denkmäler*, II, p. 1019, fig. 1230; Dütschke, *Antike Bildwerke in Oberitalien*, IV, p. 153; Wolters' Friederichs, No. 1453, etc.

This statue indicates one of the possible restorations of the Venus of Melos. There is no doubt that both are derivatives from the same type, but there are many instances, among the surviving monuments of classic art, of a later sculptor copying a famous work in its general lines and character, yet altering the motive of the original to suit his own purpose. It would be unwarrantable, therefore, to assert that, because the Venus of Melos resembles the Nikė in pose and type, she must also have been writing upon a shield, though of course this statue furnishes an argument for such a restoration.

The Nikė of Brescia is a fine example of the bronze-work of the early Roman empire, and is possibly contemporaneous with the temple near which it was found, which was built in the first century of our era. The statue was originally gilded, and traces of the gilding are still visible on the fillet that binds the hair, and on the right hand. The sculptor has varied the familiar type of Aphrodite, of which the Venus of Melos and that of Capua (542) are the best examples, by draping the upper part of the figure,

and also by the addition of wings, which, with a curious indifference to effect, he has fastened directly upon the garment, leaving no opening for their attachment to the body. This in itself is an indication that he has borrowed from an older type, his model having been probably a figure without wings.

It is worth noting that on the base of Trajan's column there is, in relief, a Victory precisely like this.

This cast was presented to the Museum by the Municipality of Brescia.

542. The Venus of Capua. Statue in the Museum of Naples.

Of Carrara (?) marble. Found, about the middle of the last century, in the ruins of the Roman amphitheatre at Capua. Formerly in the royal palace at Caserta. RESTORATIONS: the lower half of the nose, both arms from just below the shoulders, and the greater part of the drapery which covers the left leg, on the side towards the spectator. PUBLISHED: Millingen, *Ancient Unedited Monuments*, II, pls. IV, V; Clarac, *Musée*, pl. 598, No. 1310; Wolters' Friederichs, No. 1452; etc.

This is another Aphrodite of the Melian type, and, after the Venus of Melos, the most beautiful of those that survive, although there is little doubt that it was executed as late as the middle of the first century B. C., probably at the beginning of the Roman empire.

Here again the loss of both original arms makes the restoration of the figure somewhat a matter of conjecture, though the indications are much more satisfactory than in the case of the Venus of Melos. First of all, the expression is more concentrated, and she is evidently gazing at a definite object. The manner in which the left knee was broken indicated that something had been attached to it; and consequently, it is most probable that the motive of the figure was similar to that of the Nikė of Brescia, and that Aphrodite was represented either writing upon her shield, or, as some think, looking at her reflection in it. In the present restoration, by an Italian sculptor, she is supposed to hold a lance in the left hand, and to be conversing with her son, Eros.

In a temple of Aphrodite at Corinth, there was a statue of the goddess holding a shield, and if we may judge from the representations of it on coins, it was the work of a good period, with a strong resemblance to the Venus of Capua. Millingen (*ubi supra*) pointed out the fact that Capua, having been destroyed in the second Punic war, was restored by Julius Cæsar, who constituted Venus, the patron-goddess of his family, the tutelary divinity of the city. As Cæsar also restored Corinth, whose patroness was likewise Venus, or Aphrodite, the connection between the two cities became intimate; and it is therefore quite probable that the Capuan statue was a copy of that in Corinth.

This statue is greatly superior to the majority of Roman copies, and was undoubtedly done by a Greek sculptor of the period. The nude parts are beautifully modelled, the softness and elasticity of the flesh being rendered by a remarkably skilful hand; and it is only a certain dryness in the treatment of the drapery and the hair that betrays the copyist.

543, 544. Dancing Girls. Reliefs in the National Museum, Athens.

Of marble. Found during the excavations of the Dionysiac Theatre at Athens, in 1862. There are no restorations. PUBLISHED: *Revue Archéologique*, new series, XVII, 1868, pl. II; Wolters' Friederichs, Nos. 1878, 1879; Sybel, *Katalog*, Nos. 311, 312; etc.

These two charming figures probably formed part of the decorations of the great Athenian theatre, and were possibly set up in honor of two popular dancers there, although no inscription or other clue to their origin was found with them. They illustrate the graceful movement, and the beautiful costume, of the dancers, whose part of the entertainment formed one of the principal and most popular features of the dramatic performances in Greece. The reliefs probably belong to the Hellenistic epoch (B. C. 332–150).

545. The Venus Genetrix, so-called. Statue in the Louvre.

Of Parian marble. Discovered, probably towards the middle of the 17th century, at Fréjus (*Forum Julium*), in France. Carried to Paris, 1650. Placed in the Tuileries gardens, and afterwards at Versailles. RESTORATIONS: The head was not found on the statue, but probably belongs to it. Modern: the lower portion of the hair behind, the neck, the left hand and wrist, with the apple, the fingers of the right hand and the corner of the drapery held in them. The front half of the right foot, also, has been added, though the fragment is ancient. (Reinach.) PUBLISHED: Reinach, in the *Gazette Archéologique*, 1887, pl. XXX, p. 250; Froehner, *Sculpture Antique du Louvre*, No. 135; Furtwängler, in Roscher's *Lexikon der Mythologie*, I, p. 412; Wolters' Friederichs, No. 1208; etc. See also Conze, in the *Mittheilungen des Instituts* (Athenische), XIV, 1889, p. 199.

The name Venus Genetrix was given to this statue because of its resemblance to a figure on certain Roman coins, which is marked Genetrix, and is supposed to be copied from the statue which Arkesilas (first century B. C.) made for the temple dedicated by Cæsar to his divine ancestress. It was thought that this might be a replica of the same statue; but its type, proportions, and general character all point to an original of a much earlier and better period, from which the work of Arkesilas may also have been derived. In the conception there is a degree of refinement, and a tendency towards sentimentality, which are characteristic of the fourth century B. C.; yet the full, broad chest, the broad, well-rounded face, the style of treating the hair, and especially the simplicity with which the features are modelled, carry the original still further back, — namely, to the Attic school of the Pheidian epoch. That it was one of the most popular statues of which we have any knowledge is attested by the unusually large number of copies that survive, in various forms. M. Reinach has enumerated no less than seventy-two, in marble, bronze, and terra-cotta, and on coins and gems. Now the most celebrated statue of Aphrodite by the Pheidian school was that of his pupil ALKAMENES, which stood in a garden outside the walls of Athens, whence it was known as the "Aphrodite in the Gardens." Ancient writers refer to that statue as one of the chief glories of Athenian

sculpture, and archæologists are now generally agreed that there is a strong probability of its being the original of the type of the Venus Genetrix, although there exists, unfortunately, no description or other positive evidence to make the identification absolutely certain.

Admitting that the original was the work of Alkamenes or his time, the statue in the Louvre shows pretty clearly that the type thus created underwent some modification in the fourth century, in the particulars referred to above. Although the best of the many replicas, it undoubtedly falls far short of the original, the marvellous beauty of which it suggests, but in a mannered, mechanical style. The treatment of the thin, clinging drapery, through which the lines of the form are revealed, must have been one of its principal merits; but in this copy the straight folds fall with a hard, lifeless rigidity, while the smaller curves and wrinkles on the legs are "fussed" in a manner that indicates but little appreciation of their value.

The connection of the head with the statue has been disputed, but figures discovered in recent years make it most probable. These figures also show the restoration of the hands to be correct.

546. Eros. Statue in the Vatican.

Of Parian marble. Found in the second half of the 18th century by Gavin Hamilton, at CENTOCELLE, on the Via Labicana, near Rome, and sold to Pope Clement XIV., by whom it was placed in the Vatican. RESTORATIONS: The end of the nose. PUBLISHED: Visconti, *Museo Pio Clementino*, I, pl. XII; Baumeister, *Denkmäler*, I, p. 497, fig. 538; Furtwängler, in the *Bulletino dell' Instituto*, 1877, p. 151; Wolters' Friederichs, No. 1578; etc. On the Erotes of Praxiteles, see Wolters, in the *Archäologische Zeitung*, 1885, p. 81.

That this figure represents Eros (Cupid) is proved by the long holes for the insertion of wings in the back, and also by the fact that on other copies of the same figure the left arm is still intact and holds the fragment of a bow. These copies also show that the right hand held an inverted torch over a small altar, a circumstance which indicates that Eros was here regarded not as the god of love, but in connection with death, and that the statue

was probably erected over a grave. This perversion of the original conception of the divinity was characteristic of Roman art, and, together with the technical qualities of the figure, makes the second century of our era its probable date. It also weakens the theory, which prevailed for many years, that this was a copy of one of the statues of Eros made by Praxiteles. That it was a copy, in the literal sense of the word, is no longer possible; but we have already studied several cases where the motive of an earlier statue was modified or transformed to suit the convenience of a late sculptor, and there is still a possibility that this Eros may be reminiscent of the Praxitelean type. The combination of quietness, grace, and sentiment in the conception, and the dreamy expression of the face, are certainly suggestive of Praxiteles; and the head recently discovered at Eleusis, attributed to him (*Antike Denkmäler*, I, pl. XXXIV), shows a treatment of the hair quite similar to what is suggested in this.

547. Psyche, so called. Fragment in the Museum of Naples.

Of Parian marble. Found with the Venus of Capua, No. 542. RESTORATIONS: The lower part of the nose. PUBLISHED: Millingen, *Ancient Unedited Monuments*, II, pl. VIII; Bernoulli, *Aphrodite*, p. 282; Wolters' Friederichs, No. 1471; etc.

At the time when this fragment was discovered, the science of archæology was in its infancy, and names were frequently bestowed upon figures for very slender reasons, as we have already seen in a number of instances. In the present case the cavity, or cutting, in the back was regarded as an indication that the figure had been winged, and hence it was called Psyche, the melancholy expression giving some ground for the appellation. The smoothness of the right shoulder, however, proves that no wing was ever attached there; and the line of the drapery, which can be traced pretty clearly down the back, shows no such break or interruption as would be caused by a pair of wings. The theory of the wings, therefore, was soon abandoned; but it is still possible that the subject may be Psyche, who was sometimes represented as

wingless, since there are some figures of her upon gems which bear a general resemblance to this statue.[1] Other authorities believe it to be an Aphrodite, as it has a strong affinity with certain types of that goddess.

Psyche or Aphrodite, it is one of the most beautiful fragments that Greek art has left us, and shows many of the characteristics of the art of the fourth century B. C., although some authorities believe that it originated much later. The head bears a marked resemblance to that of the Venus of Melos, in the long, oval face, the line of the profile, the small eyes, and the treatment of the hair. Unfortunately the surface of the torso has been worn by polishing or cleaning until the modelling has lost something of its crispness, but it is still easy to see that, like the Venus, if it is a copy, it was done at a good period and by a master-hand.

The peculiarly angular breaks are partly due to attempts at restoration, for which the surface of the fractures was planed down, and they are also, probably, indications that the head was originally composed of several pieces closely fitted together. Otherwise it could hardly have broken as it has.

548. Aphrodite persuading Helen to follow Paris. Relief in the Museum of Naples.

Of white marble. Formerly in the possession of the Duca di Noja. RESTORATIONS: The head of Aphrodite. PUBLISHED: *Museo Borbonico*, III, pl. XL; Baumeister, *Denkmäler*, I, p. 636, fig. 708; Wolters' Friederichs, No. 1873; etc.

The inscriptions above the figures in this relief leave no doubt as to its subject. Aphrodite sits at the side of Helen, with one arm placed affectionately about her shoulder, urging her to go with Paris, towards whom she points with a slight movement of her left hand. Helen draws back hesitatingly, as if unwilling to yield too readily. Above them on a pillar, and apparently invisible to Helen, sits the little figure of Peitho, the

[1] These are published by Kekulé in the *Annali dell' Instituto*, 1864, p. 139 and pl. I.

goddess of Persuasion and constant companion of Aphrodite. Opposite stand Paris (Ἀλέξανδρος) who looks earnestly towards them, awaiting the result, and Eros (Cupid). The latter lays his hand upon the shoulder of Paris, in token of comradeship, and smiles propitiously upon him.

It would be hard to find a better example of the simple, straightforward manner in which the Greeks illustrated their stories in the better periods of their art. There is no desire to startle the spectator with exaggerated pose or movement, no attempt to impress him with sensational effect. The relations of the characters to one another are scarcely more than hinted at in their attitudes, the rest is left to the imagination. To express more would be to disturb the tranquillity of the picture, which gives it a peculiar charm.

The original of this relief was probably of the second half of the fourth century. There are several other copies.

549. Eros and a Dolphin. Group in the Museum of Naples.

Of *grechetto* marble. Date and place of discovery unknown. Formerly in the Farnese collection. RESTORATIONS, by the sculptor Solari: The head, feet, and fingers of the left hand, of the Eros; the tail of the dolphin. PUBLISHED: *Museo Borbonico*, II, pls. IX, X; Clarac, *Musée*, IV, pl. 646, No. 1468; Wolters' Friederichs, No. 1581; etc.

This is a graceful example of the decorative sculpture of late Greek art. It was designed to ornament a fountain or basin of water in a house or garden, and is purely *genre* in character, without religious or mythological significance. Eros (Cupid), like Aphrodite and Dionysos, was a divinity whose characteristics appealed to the painters and sculptors of the period when the old religious ideas had lost their force, and in the Hellenistic and Roman epochs we find him introduced into compositions merely as a decorative element, with little or no suggestion of his divine nature.

550. Menander. Seated statue in the Vatican.

Of Pentelic marble. Date of discovery unknown. Together with its neighbor the Poseidippos (551), it appears to have stood for several centuries in the church of S. Lorenzo in Panisperna, on the Viminal, Rome, whence they were removed by Sixtus V. (1585–1590), to his Villa Montalto, now Grazioli. Remained there until the time of Pius VI. (1775–1800), who purchased them and removed them to the Vatican. RESTORATIONS: The left hand, with the scroll, the end of the nose, and part of the right foot. PUBLISHED: Visconti, *Museo Pio Clementino*, III, pl. XV, p. 65; Gerhard, in the *Beschreibung der Stadt Rom*, II 2, p. 169; Baumeister, *Denkmäler*, II, p. 923, fig. 995; etc.

This statue was established as a portrait of Menander by Visconti, who pointed out its resemblance to a small head inscribed with the poet's name, and thereby disposed of the popular tradition that it represented the Roman general Marius. Pausanias, in his description of the Dionysiac Theatre in Athens (I, XXI, 1), mentions a statue of Menander which he saw there, and it was formerly supposed that the statue in the Vatican might be the one referred to; but this is impossible, because the pedestal of the statue seen by Pausanias was discovered some years ago in its original position, with the name Menander upon it, and is too small for the base of this figure.

While it cannot, therefore, be the original statue erected to the poet's honor in the place where his plays were produced, this is one of the finest examples of Greek portrait-sculpture that survive, especially on account of the ease and freedom of the pose. The manner in which energy and force of character are made to manifest themselves even in this attitude of rest is remarkable. The head is modelled with great power, and an especial regard for individuality of expression, but the figure is treated more carelessly as to details.

Menander died in 291 B. C., at the age of fifty-two, and this portrait evidently represents him in the last years of his life. It is therefore a work of the Hellenistic epoch, in which portraiture was a favorite theme among sculptors, doubtless because of the opportunity it afforded for the display of virtuosity in the representation of individual traits and distinctions. The contrast between this

style of portraiture and the more ideal style of the preceding epoch may be studied by comparing this statue with that of Sophokles (No. 529).

551. Poseidippos. Seated statue in the Vatican.

Of Pentelic marble. For history see No. 550. RESTORATIONS: The end of the nose, and the left thumb. PUBLISHED: Visconti, *Museo Pio Clementino*, III, pl. XVI; Baumeister, *Denkmäler*, III, p. 1387, fig. 1535; etc.

This statue has been the companion of its neighbor, the Menander, from an indefinitely remote period. Indeed, it has been supposed that the two owe their exceptional preservation to the fact that in the Middle Ages they were regarded as images of saints, and therefore placed in a church, in which they remained until nearly the end of the sixteenth century. Poseidippos, whose portrait is identified by the inscription on the base, was the last of the poets of the New Attic Comedy, and flourished after the death of Menander, 291 B. C. His statue is therefore a work of the Hellenistic epoch, and probably contemporary with that of Menander. The striking manner in which the difference in temperament between the two men is expressed is well worth studying. The one, as remarked above, is nervous and energetic, unmistakably a man of action, while the other has the quiet, pensive air of the student and the dreamer. The distinction is not in the faces alone, but is felt in every line of the figures, in their manner of sitting, and even in the drapery, which in one case falls in a few simple folds, and in the other is treated with all the vigor and restlessness of the subject.

552. Demosthenes. Statue in the Vatican.

Of marble. Formerly in the Villa Aldobrandini, at Frascati. RESTORATIONS: Both wrists and hands, with the scroll. PUBLISHED: Baumeister, *Denkmäler*, I, p. 425, No. 465; Wagner, in the *Annali dell' Instituto*, 1836, p. 159; Michaelis, in the *Archäologische Zeitung*, 1862, p. 239; etc. See also Michaelis, *Ancient Marbles in Great Britain*, p. 417.

It is easy to believe that this statue is an excellent portrait of the greatest of Greek orators. The combination

of resolution and weariness in the face, the peculiar conformation of the mouth, and the slight, weak body, correspond to Plutarch's description of Demosthenes, who is here represented in the latter part of his life, yet with features wrinkled more by toil and trouble than by age. The attitude is characteristically simple and dignified; the drapery is treated in the same spirit, and the face, especially the eyes, is thoroughly expressive of the tremendous earnestness of the man.

Polyeuktos, an Athenian sculptor, made a bronze statue of Demosthenes, which was erected at the public expense about the year 280 B. C. That is the only portrait of him mentioned, and as the Vatican statue and all other extant portraits are evidently replicas of one original, there is good reason for supposing this original to have been the statue of Polyeuktos, especially as the extremely realistic treatment of the face and nude portions of the figure, which is noticeable in our copy, is quite characteristic of the art of his time. His statue, however, had the hands clasped, as we know from an anecdote in Plutarch's life of Demosthenes (chap. XXXI). The hands of the Vatican statue are modern, but that the restoration is correct is proved by a similar statue in the collection of Lord Sackville at Knole in Kent (described by Michaelis, *Ancient Marbles*, cited above), on which hands and scroll are original. In his description of that statue, Michaelis explains this divergence from the original type by supposing the extant figures to have been executed at a later epoch, when Demosthenes was admired more as an author than as a patriot, and that therefore the scroll was substituted for the clasped hands.

553. Torso of Marsyas, in the possession of Mrs. Hiland, at Concord, N. H.

Of a dull red marble, with white veins. Found at Alexandria, 1879, by Lt. Com. Gorringe in clearing the foundation of the obelisk known as "Cleopatra's Needle," preparatory to its removal to New York. Brought to America with the obelisk, 1880, and bequeathed to its present owner by Lt. Com. Gorringe at his death, in 1885. There are no restorations, and the figure is unpublished. (The site of the discovery is shown in Gorringe's *Egyptian Obe-*

Risks, N. Y., 1882, pl. VIII, and the figure is one of the "several fragments of statuary" referred to on p. 12). Height of the fragment, M. 0.548.

The subject of this little torso, which is just half life-size, has been made familiar by a considerable number of larger and more complete copies of the same original, existing in various European collections. It is the satyr Marsyas bound and hung by his hands to a tree, about to be flayed by Apollo, — the penalty of his having ventured to engage in musical competition with the god.

Enough of this fragment remains to show the beginning of the left arm, the thighs, and the lower end of the beard, which rested against the breast. Although the outlines of the loins and breasts are indicated in a somewhat hard and mechanical manner, the modelling is generally good, and shows the realistic characteristics of the Hellenistic age. The realism of the figure is heightened by the dull red color of the marble, which is unpleasantly suggestive of nature.

This cast was presented to the Museum by the late Lieutenant Commander Gorringe.

554. Sphinx, which served as the central support of a table. From Pompeii. In the Museum of Naples.

PUBLISHED: *Museo Borbonico*, IX, pl. XLIII.

555. Rape of Ganymedes. Group in the Vatican.

Of Carrara marble. Formerly in the possession of the sculptor V. Pacetti. Placed by Pius VI. in the Vatican. RESTORATIONS: The head and wings of the eagle; of Ganymedes, the nose, neck, left arm from the elbow, with the stick, almost the entire left arm, the right leg from the knee down, and the left leg from knee to ankle; of the dog, everything above the paws. (Helbig.) PUBLISHED: Visconti, *Museo Pio Clementino*, III, pl. XLIX; Baumeister, *Denkmäler*, II, p. 815, fig. 891; Helbig, in the *Annali dell' Instituto*, 1867, p. 338; Wolters' Friederichs, No. 1264; etc.

Among the eminent sculptors of Athens during the fourth century B. C. was LEOCHARES. He was the contemporary of Praxiteles and Skopas, and a number of his works are mentioned in ancient writers. One of these

was a bronze group representing the eagle of Zeus carrying Ganymedes to Olympos, and "well aware," as Pliny says in his description of it,[1] "what he is seizing, in Ganymedes, and to whom he is taking him, sparing the boy from his claws even with the garment." In this much-restored little group it is supposed that we have a copy of the work of Leochares, as it illustrates Pliny's words better than any other of the various representations of Ganymedes that survive. Of the original, however, it can give but little more than the composition, having been found in such a mutilated condition, and being evidently a copy of no great pretension to excellence. Moreover, the original having been of bronze, the effect of the movement was probably much lighter and more airy than could be reproduced in marble, even in a small group.

556. Round Altar, in the Villa Albani, Rome.

Of Pentelic marble. There are no restorations. PUBLISHED: Zoega, *Bassirilievi della Villa Albani*, II, pl. XCVI; Overbeck, *Kunstmythologie*, II, *Demeter*, p. 487; Wolters' Friederichs, No. 2144; etc.

Against a tree, which may be taken as the centre of the representation, leans a male figure, whose cloak falls in such a way as to leave the body exposed. At the other side of the tree are two female figures, one of large, matronly proportions, and clothed in heavy drapery; the other, smaller and more lightly draped. Around the other side of the altar are three females thickly draped and veiled, who walk in procession, catching hold of one another's garments.

From its resemblance to a common type of that divinity, the male figure may be assumed to be Dionysos, in whose service the altar was probably used, but of the subject represented or the names of the other figures no satisfactory explanation has ever been given.

The altar is probably a work of the early Empire, the relief reproducing types of the Hellenistic epoch.

[1] H. N. XXXIV, 79.

NOTE. *The more important sculptures of the Hellenistic epoch, being too large for accommodation in the Corridor, are placed in the Hall of the Maidens. Chronologically they should follow at this point. Most of the works at this end of the Corridor illustrate Roman sculpture.*

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557. The Wolf of the Capitol, in the Palazzo dei Conservatori, on the Capitol, Rome.

Of bronze. Has stood on the Capitol since 1473; before then was in the Lateran. (A monk of the 10th century writes of a part of the Lateran palace as being called the "place of the wolf, which is the mother of the Romans," etc., — a probable reference to this statue. — *Annali*, 1877, p. 379.) RESTORATIONS: Both children, the work of Guglielmo della Porta (?), a sculptor of the 16th century. PUBLISHED: Rayet, *Monuments de l'Art Antique*, I, pl. XXVII; Stevenson, in the *Annali dell' Instituto*, 1877, pp. 375–381; Burckhardt, *Cicerone*, 5th ed., vol. I.

Livy (X, 23) and Dionysios of Halikarnassos (I, 79) describe a bronze group of a she-wolf suckling Romulus and Remus, which stood in the Lupercal, the traditional spot where the founders of Rome were nurtured; and Cicero in several passages refers to a similar group which stood on the Capitol, where it was struck by lightning. Whether the original of this cast is identical with one of these wolves is a much-disputed question, which there is unfortunately no means of deciding. The fact that the right hind leg has been broken open from within, as though by the effect of lightning, offers a dangerous temptation to accept it as the one mentioned by Cicero, and the notes above show that it was regarded as an ancient image as far back as the tenth century. On the other hand, Burckhardt (*ubi supra*) and a few other German writers claim that it is not older than the early part of the Middle Ages, because of its stylistic affinity to the wolves of Siena, the lion of Brunswick, the animals of the Pisan sculptors, and other mediæval works. But this resemblance does not necessarily preclude the antiquity of the statue, which may be an example of an equally primitive school of sculpture, of a much earlier age, and may

also have served as a model for the mediæval sculptors, at least of Italy. There is good reason to regard it as a genuine specimen of early Etruscan art, and therefore to admit the possibility of its being one of the famous "Mothers of Rome."

558. A Roman in the act of Sacrificing. Statue in the Vatican.

Of Pentelic marble. Said to have been brought from Greece to Venice, where it stood in the Palazzo Giustiniani, and was bought for the Vatican by Pius VI. RESTORATIONS: The head, which is ancient, but does not belong to the statue, and both hands, with the patera. PUBLISHED: Visconti, *Museo Pio Clementino*, III, pl. XIX; Baumeister, *Denkmäler*, II, p. 1108, fig. 1304; Wolters' Friederichs, No. 1677; etc.

A Roman citizen in his character of priest is represented as pouring a libation from the patera in his right hand, presumably upon the sacrificial fire. Although both hand and patera are modern, the restoration is undoubtedly correct. The sacred nature of the act is indicated by the veiling of the head in the toga, as required in sacrifices by the Roman ritual. The head, it is true, does not belong to the figure, but the lines of the toga about the neck and shoulders show that the original head was similarly covered.

This statue is an excellent model for the study of the Roman citizen's costume, especially the arrangement of the toga, the abundant folds of which present a striking contrast to the simplicity of Greek garments. The drapery is, in general, well managed, but in the plaster has an unpleasant effect of heaviness and solidity.

559. Marble Vase, in the Villa Albani.

PUBLISHED: Zoega, *Bassirilievi della Villa Albani*, II, pl. LXXXIV, p. 177; Wolters' Friederichs, No. 2116.

Around the body of the vase are represented six Mænads in long flowing drapery, in various attitudes of the Bacchic dance. They carry thyrsi, or Bacchic staves, wreaths, sacrificial animals and knives.

560. Marble Vase, in the Museum of Naples (?).

The body of the vase is decorated with curved flutings, on which are two Bacchic groups in relief, each of three figures. That on the front represents Dionysos walking towards the right, followed by two nymphs. He is bearded, and clothed in a long mantle. In his right hand he holds a wine-cup (*kantharos*), and in the left a thyrsos. The nymphs join hands, and the foremost holds in one hand a corner of the god's mantle.

On the back Dionysos is also represented, followed by two nymphs. The god is clothed in a Thracian costume, with a large hat, tight-fitting chiton, and high boots. One of the nymphs following carries flowers in her mantle; the other is tightly wrapped in her garments.

561. Fragment of a Sarcophagus, in the Museum at Sparta (except the piece containing the head of the boy playing on the cymbals, which is in the National Museum, Athens).

Of marble. Found in the village of Hagios Johannes, in the vicinity of Sparta. There are no restorations. PUBLISHED: *Archäologische Zeitung*, 1880, pl. XIV; Dressel and Milchhöfer, in the *Mittheilungen des Instituts in Athen*, II, p. 401, No. 228; Baumeister, *Denkmäler*, III, p. 1553, fig. 1618; Wolters' Friederichs, No. 1821.

Nine small genii are engaged in a Bacchic scene, all in various stages of intoxication. In the middle, one pours wine from a long, slender amphora into a krater. On either side of him is a musician, one playing a full blast upon the double pipes, the other striking the cymbals. At the right is a jolly group of three, two staggering in affectionate embrace, the third with his right hand pressed against his head, as though the after-effects of his merriment were beginning to be felt, his empty cup hanging from his left hand. At the left is a group whose faces wear a more serious expression, and whose legs move more heavily. Evidently they have passed the joyful stage, and he with the torch is vainly trying to escort the other two. The conception and grouping of these figures are charming, and the execution, though not of the

best, is superior to that of the majority of sarcophagi found in Rome. It is possible that this was made in the period immediately preceding the Roman domination in Greece.

562. Head of Medusa. Relief in the Museum at Argos.

PUBLISHED: Milchhöfer, in the *Mittheilungen des Instituts in Athen*, IV, 1879, p. 156 d.

This is a piece of very late and coarse decorative work, probably architectural.

563. Pudicitia, so called. Marble statue in the Vatican.

Formerly in the Villa Mattei. Placed in the Vatican by Pius VI. RESTORATIONS: Most of the face and coronet, the right hand, with the part of the veil held by it, and part of the forearm. Also part of the left hand, several of the toes of both feet, and pieces of the drapery. PUBLISHED: Venuti and Amadutio, *Monumenta Mathæiana*, I, pl. LXII; Clarac, *Musée*, pl. 764, No. 1879; etc.

This statue derived its name from the long, full drapery and the veiled head and shoulders, which were considered appropriate attributes of the goddess of modesty. The name has been questioned, however, the statue being considered by some authorities as a portrait of Livia, wife of Augustus. Most probably neither appellation is correct. A possible key to the proper interpretation of the figure is the unmistakably sepulchral character of both attitude and drapery. As a considerable number of replicas of this type have been discovered, the majority evidently products of artisans rather than artists, it is not impossible that they were all erected as ideal figures over the graves of matrons.

The execution of the statue shows it to be of Roman origin, not earlier than the Empire.

564. Young Satyr. Marble statue in the British Museum.

From the Maccarani Palace, Rome. Formerly in the Townley collection. RESTORATIONS: The arms from the elbows, the legs

from knees down, and the trunk supporting the left side. The staff in the left hand is correctly restored, as a portion of the original is attached to the upper part of the arm. PUBLISHED: *Ancient Marbles, in the British Museum*, II, pl. XXIV; British Museum, *Guide to Græco-Roman Sculptures*, I, No. 183, p. 96; etc.

A satyr of the late Hellenistic type, with elfish face, pointed ears, and horns protruding from the brow. He wears the *nebris* or fawn's skin, characteristic of satyrs, and carries their favorite staff or crook. The great number of figures of this type, in various attitudes, discovered in and about Rome, attest their popularity among the Romans, by whom they were used to decorate houses and villas.

565. Pseudo-Archaic Relief, in the Villa Albani.

Of marble. RESTORATIONS: According to Zoega, the only part of this relief which is original is the lower left-hand corner, including only a portion of the seated figure, — the top and back of head, both hands with the objects they hold, the legs from the middle of the thigh, and the front leg of the seat being restored, — and the remainder of the relief modern. PUBLISHED: Raffei, *Saggio di Osservazione*, Rome, 1773, frontispiece; Zoega, *Bassirilievi*, II, pl. CXII, No. 1; Müller-Wieseler, *Denkmäler der alten Kunst*, II, No. 257; etc.

This relief is so extensively made up of pieces which, whether ancient or modern, do not belong together, that it does not merit detailed description. The right and left halves do not belong together, and of the latter, the altar, the upper part of the temple, and the attributes held by the sitting figure, are of extremely doubtful authenticity. This figure is identified as Aphrodite by the rabbit or hare under her seat, both animals being sacred to that goddess. The figure at the right is Athena. The style of the relief is that of the Roman imitation of archaic Greek sculpture.

566. Statue of an Orator, called the **Arringatore**, in the Museo Archeologico, Florence.

Of bronze. Found, 1566, at a place called Pila, near Lake Thrasymene. PUBLISHED: Baumeister, *Denkmäler*, I, p. 512, fig. 553; Dennis, *Etruria*, II, p. 95; Martha, *L'Art Étrusque*, p. 375, fig. 261; etc.

Although the Etruscans were famous in antiquity for their works in bronze, excavations in Etruria have thus far yielded very few statues in that material which are undoubtedly of Etruscan origin. This statue of an Orator is therefore an important monument, as the inscription on the edge of the garment is in the Etruscan language, and shows the statue to be the portrait of one Aulus Metellus, of an Etruscan family. He is represented in the act of speaking, his right arm raised, and the left covered by the *pallium* which he wears over his tunic.

Owing to the small number of works with which to institute a comparison, the date of this statue is not easily determined. It shows a strong affinity to Roman sculpture in style, and probably belongs to the period of Roman domination in Etruria, when Etruscan art was gradually being merged in that of Rome; that is, about the beginning of our era.

567. Agrippina the Younger (?). Marble statue, in the Museum of Naples.

Formerly in the Farnese collection, Rome. RESTORATIONS: The nose, both hands, the front half of the feet, the legs of the chair, and the footstool. PUBLISHED: *Museo Borbonico*, III, pl. XXII; Clarac, *Musée*, pl. 929, No. 2363; Bernoulli, *Römische Ikonographie*, II, pl. XXII, p. 381; etc. On the origin of the type, see an article by von Duhn in the *Annali dell' Instituto*, 1879, p. 176.

The younger Agrippina, it will be remembered, was one of the most notorious women in the history of imperial Rome, a typical character of that heartless and licentious age. She was the daughter of Germanicus and Agrippina, the wife of Claudius, and the mother of Nero. This statue was recognized as her portrait by Visconti, who identified it by the resemblance of the features and the mode of wearing the hair to a head of the empress on a coin of Claudius. The identity is not certain, however, and has been strongly disputed by Bernoulli in the passage cited above.

The attempt has been made to show that in the expression of the face and the clasped hands the sculptor had a moral object, as of wishing to represent the empress

reflecting with repentance upon her past life, but it is extremely questionable whether any such thoughts are expressed in the figure.

The striking contrast between the wrinkled face and the youthful freshness of the form is explained by the fact that the motive of the statue is not original, being borrowed from a much older type, which is reproduced with slight variations in several extant statues, examples of which are given in the two pictures on the pedestal. One is a photograph of the well-known "Agrippina the elder," in the Capitol, a Roman portrait statue of the same class; the other a drawing by Mr. C. H. Walker of a statue in the Torlonia Museum, Rome. The latter is undoubtedly a Greek work, several centuries older than the other two, and brings us nearer the original of the type, which was probably a product of the last part of the fourth century B. C.

568. Boy and Goose. Marble group, in the Louvre.

Found at Roma Vecchia, the ancient Pagus Lemonius. RESTORATIONS: The head of the boy and that of the goose. PUBLISHED: Clarac, *Musée*, pl. 293, No. 2226; Baumeister, *Denkmäler*, I, p. 350, fig. 372; etc. See, especially, paper by E. A. Gardner, in the *Journal of Hellenic Studies*, VI (1885), p. 1 ff., on the different types of this subject.

This group, which formerly served as decoration for a fountain, is a characteristic example of the *genre* style of the Hellenistic period (see p. 300). A sturdy little boy, scarcely more than an infant, is trying to hold a goose nearly as tall as himself, and in his struggle almost chokes the poor bird, whose neck he clutches in both hands. Both boy and goose are cleverly and charmingly executed, particularly the chubby figure of the former, which is modelled with great skill and feeling. The spirit of the action would be better appreciated were it not for the support under the body of the goose. The presence of this and the character of the technique indicate that the original from which this was copied was of bronze. In that material no such support would be required, and the effect would be increased accordingly.

On the statement of Pliny (N. H., xxxiv. 84), that a sculptor named Boethos made a Child strangling a Goose, this group has for many years been regarded as a copy of that work, in spite of the fact that nothing more is known about it than this mention. Since there are not less than fifty-two extant representations of boys with geese, which cannot be reduced to less than six distinct types, of nearly the same period, it is certainly not advisable to attempt to identify any one of these with a work of which we know so little. Whoever may have been its sculptor, the original was probably a work of the early part of the Hellenistic period.

569. Statue of a young Roman Lady, in the Louvre.

Of Pentelic marble. Found in Rome towards the end of the last century. RESTORATIONS: The right arm and hand, with the corner of the garment which it holds, and the left hand. PUBLISHED: Clarac, *Musée*, pl. 300, No. 2265; Wolters' Friederichs, No. 1686; etc.

This statue is evidently a portrait, and its style indicates it to be that of a young patrician of the early Empire. The pose of the figure is pretty and graceful, except about the feet. The arrangement of the drapery here, which neither shows nor suggests the right foot, produces an unpleasant effect. As a whole, the statue is rather above the average of Roman portrait figures.

570. Crouching Aphrodite. Statue in the Vatican.

Of Carrara marble. Found, 1775, on the Salone estate, at Prato Bagnato, on the Via Prænestina, about six miles from Tivoli. Bought by Pius VI., who placed it in the Vatican. RESTORATIONS: The hair, right hand, fingers of left hand, front half of right foot, and first two toes of left. Also the greater part of the base. PUBLISHED: Visconti, *Museo Pio Clementino*, I, pl. x, p. 58; Clarac, *Musée*, pl. 629, No. 1414; etc.

Aphrodite is here represented in the style of late Greek art, which used the name of the goddess merely as an excuse for displaying the nude female form in a variety of graceful poses. Of religious significance, or of the nobler ideal of Aphrodite, as embodied in the "Venus of Melos" (No. 539), there is no suggestion. The figure is simply that

of a pretty woman bathing, her occupation being indicated by the waves on the base, and the hydria (water-jar) on which she rests.

There are many extant replicas of this statue, all of which date from the Roman Empire. They probably served no higher purpose than decoration, being especially appropriate as fountain-figures. That they reproduce some famous statue is quite probable, though the attempt to identify the original with the statue mentioned by Pliny (N. H., XXXVI. 35) as the work of a sculptor named Daidalos has not been successful.

571. Candelabrum, of Carrara marble, in the Museum of Naples. Formerly in the Farnese collection. Roman.

PUBLISHED: *Museo Borbonico*, I, pl. LIV, 1.

572. The Venus of the Capitol. Statue in the Capitoline Museum, Rome.

Of Greek marble. Found in Rome, between the Viminal and Quirinal hills, and placed in the Capitoline Museum by Benedict XIV., 1752. RESTORATIONS: The nose, the forefinger and a small piece of the thumb of the left hand, the fingers of the right hand. PUBLISHED: Bouillon, *Musée des Antiques*, I, pl. X; Clarac, *Musée*, pl. 621, No. 1384; *Nuova Descrizione del Museo Capitolino*, 1882, p. 148; etc.

Like the crouching Aphrodite (No. 570), this statue represents the goddess without any religious significance whatever, and with no attempt to express the higher qualities of her nature, such as are shown in the Venus of Melos. Both face and form are those of an extremely pretty woman, but with no suggestion of divinity in either expression or proportions. The sentiment of shame, indicated by the action, while appropriate to a woman, is unworthy of a goddess, and shows that the sculptor used the name of Aphrodite, or Venus, merely as a pretext for the representation of a beautiful female figure, a characteristic of the degenerate epoch in which the statue originated.

That its motive was very popular with the later Greek

and Roman sculptors is attested by the many similar statues in the various European museums. Of these the Venus of the Capitol and the Venus de' Medici (of which there is a marble copy in the entrance hall) are the most famous examples. The attitude of both is the same, but the Capitoline Venus has an older, maturer form than the other, and in point of execution is the finer of the two. The skin of the original exhibits a remarkable elasticity and suppleness of texture which the cast fails to reproduce.

The date of this statue is a matter of conjecture. It is certainly not older than the Hellenistic epoch; and the elegance which is aimed at in the treatment offers reason for believing that it is a product of the Roman Empire.

573. Helios and his Chariot. Metope from Hissarlik, in the Ethnographical Museum, Berlin.

Of white marble. Found by Dr. Schliemann during his excavations in 1872. There are no restorations. PUBLISHED: Schliemann, *Ilios*, fig. 1479, pp. 622–625; the same, *Troja*, fig. 109, p. 202; etc.

The original of this cast is an architectural fragment, combining a metope and two triglyphs, from a temple erected on the site of the ancient Troy. In the metope Helios, the Sun-God, is represented driving his four-horse chariot. Of the chariot itself nothing is to be seen, a fact which indicates that originally it was represented in color only. The design is spirited, the action of the horses showing unmistakably the Greek chisel, but the sculpture is not of the best period, and probably was executed later than the year 300 B. C.

574. Rape of the Daughters of Leukippos. Front of a Roman sarcophagus, in the Uffizi Gallery, Florence.

Of Greek marble. Date of discovery unknown. Came into the possession of the Medici family in 1584, and was placed in the Villa Medici, Rome. Nearly every figure in the relief has been extensively restored. PUBLISHED: Winckelmann, *Monumenti Inediti*, fig. 61; Dütschke, *Antike Bildwerke in Oberitalien*, Vol. III, p. 36, No. 74.

The story illustrated in this relief is that of the rape of the daughters of Leukippos, a king of Messenia, by the Dioskouroi, Kastor and Polydeukes. Leukippos had two beautiful daughters, Phœbe and Hilæira, whom the Dioskouroi met in their wanderings, and, fascinated by their beauty, seized and carried them forcibly from their home and parents, slaying the two youths to whom they were betrothed, and afterwards married them. The details of the story are not sufficiently known to enable us to name the various figures in the scene, except those in the two principal groups, by which the subject is identified.

The figures have been so extensively restored that it is difficult to form a judgment of the original qualities of the sculpture. It is a Roman illustration of a Greek myth, and possibly copied from a Greek work.

575. Bacchic Relief, in the British Museum.

Of marble. Found by Gavin Hamilton, 1776, on the site of the ancient Gabii. Formerly in the Townley collection. PUBLISHED: *Ancient Marbles in the British Museum*, pt. II, pl. XII; Ellis, *Townley Gallery*, II, p. 109.

This relief forms part of a Bacchic procession, such as is frequently represented in later Greek sculpture. A Bacchante in the wild frenzy of the Bacchic dance, playing upon a *tympanum*, leads two satyrs, one of whom is playing the double flute, the other dancing, swinging in his right hand a thyrsos and on his left arm his *nebris*, or panther-skin. At his side walks a panther.

The work itself is of Roman execution, probably of the early years of the Empire, but is copied from an earlier relief, which undoubtedly originated in the Hellenistic epoch, probably soon after its beginning.

576. Statue of a Youth, by STEPHANOS, of Rome, in the Villa Albani.

Of Greek marble. Found, 1769, outside the Porta Salaria, Rome. In the Villa Albani since 1774. RESTORATIONS: The back of the head, left forearm, right arm, front half of right foot, some of the toes of the left foot. (Kekulé.) PUBLISHED: Kekulé, in the *Annali dell' Instituto*, 1865, p. 58, pl. D; Waldstein in Baumeister's *Denkmäler*, II, p. 1191, fig. 1391; Wolters' Friederichs, No. 225; etc.

This and the following number illustrate the characteristics of a group of sculptors who were prominent in Rome during the last years of the Republic and the beginning of the Empire. The founder of the school was PASITELES, a native of Magna Græcia, who was made a citizen of Rome in the year 87 B. C.[1] Although Pliny speaks of him as a most industrious artist, only two of his works are mentioned, and of his style we can judge only by inference from this statue, by his pupil STEPHANOS — whose relation to him is stated in the inscription on the tree: Στέφανος Πασιτέλους μαθήτης ἐποέι (*sic*), "Stephanos pupil of Pasiteles made this" — and from other figures which evidently belong to the same school. The most striking characteristic of these is their conscious imitation of the spirit of later archaic sculpture. The extent to which Pasiteles and his followers carried their imitation, however, is a subject of dispute, some authorities maintaining that this statue, for example, is nothing more than a direct copy from some archaic work, now lost, which Pasiteles has treated with the freedom of a later sculptor, others that only the style was archaic, and that the men of that school, like the modern pre-Raphaelites, treated subjects which were wholly their own in the manner of an earlier and simpler epoch, with which they found themselves in sympathy. The materials necessary for a definite settlement of the question are not at hand, though future discoveries will very likely bring a solution. Fragments found on the Akropolis of Athens in 1882 and 1885 show a strong affinity in style between this youth and the works of the Attic school of the early part of the fifth century B. C. (compare the statue No. 64 in the Second Greek Room, and the head published in the *Musées d'Athènes*, pl. XVI), and indicate pretty clearly the source whence the inspiration of Stephanos was derived, but they do not prove him a copyist in the usual sense.

It is interesting to observe the great difference in feeling between this statue and the ordinary so-called "archaistic" works of the Roman empire, examples of which are

[1] See Brunn, *Geschichte der griechischen Künstler*, I, p. 595 ff.

in the First Greek Room (Nos. 40–42). While both are alike imitative, at least of a style, the productions of the school of Pasiteles show plainly that their sculptors turned to archaic art because of their love and appreciation of its finer qualities, especially its simplicity and tranquillity, whereas to the sculptors of the Dresden Pallas and the "Pedestal of a Tripod" it was evidently the form rather than the spirit that appealed; the *naïveté* of the treatment of hair and draperies in archaic figures apparently amused them, and they copied this with great elaboration, yet missing the qualities which underlay the surface.

577. Group by the Soulptor Menelaos, of Rome. In the Villa Ludovisi.

Of Greek marble. Date and place of discovery unknown. In the Villa Ludovisi since 1623. RESTORATIONS: Of the Youth, the right arm from above the elbow, the third, fourth, and fifth fingers of the left hand, the front half of the right foot, the end of the nose, and a piece in the top of the head. Of the Woman, the end of the nose, the front half of the top of the head, the left arm below the sleeve, half of the thumb, the forefinger and little finger of the right hand, the end of the large toe of the left foot, and unimportant bits in the drapery. PUBLISHED: Kekulé, *Gruppe des Künstlers Menelaos*, Leipzig, 1870; Baumeister, *Denkmäler*, II, p. 1193, fig. 1393; Schreiber, *Bildwerke der Villa Ludovisi*, p. 89, No. 69; Wolters' Friederichs, No. 1560; etc.

Various interpretations of this group have been published, the most popular being that of Winckelmann, who thought it represented ORESTES and ELEKTRA, conferring after the death of their father, Agamemnon. This explanation was based upon the fact that the woman has short hair, which is a sign of mourning, as women used to sacrifice their hair upon the graves of those whom they loved. The expression and bearing of the two figures is also indicative of grief; and the motherly air of the woman Winckelmann thought suggestive of Elektra, as she was considerably older than her brother Orestes, who was but a boy when his father was murdered. The group is still commonly known under those names, but since Winckelmann's time it has been argued that his interpretation was rather forced, and that it was simpler and more

reasonable to suppose the woman really a mother, as she appeared to be. This is the view now generally accepted by archæologists, some of whom believe the subject taken from mythology, others that the group was merely a grave monument, representing a Mother and Son. In the absence of attributes or other means of connecting it with any particular myth, the latter is the safer explanation.

On the pillar which serves as the support of the youth is the inscription: Μενέλαος Στεφάνου μαθήτης ἐποίει — "Menelaos the pupil of Stephanos made this." The Stephanos is presumably the one referred to in the preceding number, and Menelaos consequently a member of the school there described. It will be seen that he did not follow the archaic tendencies of his school to the extent of his master, the spirit of early art being displayed only in the motive and action of the figures, while the draperies, in their elaboration and the multiplication of folds, are treated in a manner quite characteristic of the sculpture of the early Roman empire.

578. Statue restored as Euterpe, in the Louvre.

Of Pentelic marble. Formerly in the Villa Borghese, Rome. RESTORATIONS: The head is ancient, but does not belong to the statue. The nose, mouth, and chin are modern; also the neck, the right hand and portion of the arm which projects from the drapery, the left hand and arm, including the sleeve and the part of the pilaster covered by it, both flutes, and the left foot. PUBLISHED: Clarac, *Musée*, pl. 295, No. 1016; Fröhner, *Sculpture Antique du Louvre*, No. 379; etc.

A female figure in full drapery stands with feet crossed, leaning upon a tall square column. On the front of this, near the base, is a bird standing upon a palm branch, and on the side an olive-tree, both sculptured in low, flat relief. Upon what ground the statue is restored as Euterpe it would be difficult to say, there being nothing upon the original figure to justify the flutes and the two hands, which are the distinctive attributes of that Muse. The drapery is treated easily and with a considerable degree of merit.

579. Antinous. Statue in the Capitoline Museum, Rome.

Of Carrara marble. Found in Hadrian's Villa, near Tivoli, and formerly in the Villa Albani. Passed from the possession of Cardinal Alessandro Albani to that of Pope Clement XII., by whom it was placed in the Capitol. RESTORATIONS: Some of the fingers of the right hand, the left hand and forearm, left leg from knee down, right foot, the tree and plinth. PUBLISHED: Clarac, *Musée*, V, pl. 947, No. 2426; Bouillon, *Musée des Antiques*, III. statues, pl. XX, 1; Wolters' Friederichs, No. 1659; etc.

This is one of the best of the many portraits of Hadrian's favorite, and gives an excellent impression of the condition of the art of sculpture at Rome in the first half of the second century of our era. Unfortunately the cast has suffered somewhat from repairs, so that the *finesse* of the modelling of the skin is lost to some extent, but the grace and suppleness of the figure are still apparent. The melancholy pose of the head is characteristic of the portraits of Antinous, even when he is represented as Bacchus (see the colossal bust No. 238). In this statue he is not treated as a mythological character, but simply idealized as a hero. The detailed, almost petty, treatment of the hair is a distinctive mark of the period to which the statue belongs; and soon after Hadrian's time this treatment degenerated into a crude, mechanical mannerism, in which the drill played a conspicuous part. (For comparison see the busts of the emperors subsequent to Hadrian, in the Fourth Greek Room.)

580. **Herakles.** Bronze statuette in the British Museum.

Found among the ruins of a small temple at Byblos in Phoenicia, about 1778. Carried to England in 1779. First in the Townley collection, and passed with that to the British Museum, 1814. There are no restorations. PUBLISHED: *Specimens of Antient Sculpture*, II, pl. XXIX; British Museum, *Guide to the Bronze Room*, p. 54, No. 4; etc.

Herakles holds the apples of the Hesperides in his left hand, and in his right formerly grasped his club, of which only the handle remains. On the original there is a tree behind him, around which the serpent is coiled. These are omitted in the cast. This type of the hero originated in the Hellenistic epoch, and the head is frequently repre-

sented on the coins of Alexander the Great. The characteristics of the type are the peculiarly bony structure of the brow and nose, and the exaggeration with which the muscular details of the whole figure are emphasized. It was popular in Roman as well as late Greek art.

581. Square Pedestal, or Altar, in the Museum of Antiquities at Dresden.

Of Parian marble. Formerly in the Chigi collection, in the Palazzo Odescalchi, Rome. Purchased by Augustus II. of Saxony, and carried to Dresden, 1728. PUBLISHED: Becker's *Augusteum*, pls. XXXIII, XXXIV; Hettner, *Bildwerke der kgl. Antikensammlung zu Dresden*, 1881, No. 194, p. 105.

This was probably the pedestal of a candelabrum, intended to be placed against a wall, as one side is not sculptured. On each of the other three sides are niches for images; and at the base, a griffin projects at each corner, serving as a support for some small figure or object, all four of which have disappeared. The decoration is in the over-wrought style of the Roman Empire.

582. Marble Seat.

Found at the eastern end of the Parthenon, 1836, between the outer and inner row of columns. Now in the Akropolis Museum, Athens. PUBLISHED: Sybel, *Katalog*, No. 6153; Wolters' Friederichs, No. 1332.

The ornamentation of this seat has probably nothing more than a decorative significance. Its style is that of the late Greek or Roman period, the figure on the back being an imitation of the archaic style.

583. The Wedding of Poseidon and Amphitrite. Relief in the Glyptothek, Munich.

Of Parian marble. Formerly in the Palazzo Santa Croce, Rome, later in possession of Cardinal Fesch. Bought in Paris, 1816, by von Klenze, and transferred to the Glyptothek. RESTORATIONS: Many small pieces, including the ends of nearly all the noses, the left arm and hand of the woman on the bull, the arms and head of the Eros behind her, the horns of the lyre, the shell and both forearms of the front Triton, part of the vase in the left hand of one of the Nereids, the left arm and wing of the Eros behind her,

the whole of the floating Eros next to the pillar, except the lower half of the wing, the head and half of the neck of the sea-dragon, the three heads of the last group, with parts of the right arms of both females. (Brunn.) The remains on the background of the relief were the basis of these restorations. PUBLISHED: Jahn, in *Berichte der Sächsischen Gesellschaft*, 1854, p. 160, pls. III–VIII; Brunn, *Beschreibung der Glyptothek*, 5th edition, No. 115, p. 149; Perry, *Greek and Roman Sculpture*, p. 395, figs. 168A–F; Baumeister, *Denkmäler*, III, p. 1672, pl. LXII (Weil); etc.

The subject of this relief is the wedding of Poseidon and Amphitrite, or more exactly, the conduct of the bride to her new home by the bridegroom, one of the most important features in the Greek marriage ceremony. In a chariot, the back and arms of which are draped, sit Poseidon and Amphitrite, the latter wearing the bridal veil. The chariot is drawn by two Tritons, one blowing a sea-shell, the other playing upon a lyre. In front of and opposite the bridal couple, Doris, the mother of Amphitrite, rides upon a sea-horse, carrying the two nuptial torches, in accordance with a Greek custom dating from the earliest times, that the mother of the bride should accompany the pair as far as their new home, with torches lighted at the parental hearth. These figures form the principal group, at either side of which is another composed of three women riding upon fantastic creatures of the sea, and carrying objects which are presumably the bridal gifts. The women may be Nereids, or possibly, since each group is composed of three, the Hours and Graces, who took part in the weddings of the gods.

Pliny (N. H., XXXVI. 26) describes a work by Skopas which in his time stood in the Temple of Domitius at Rome, representing Poseidon, Thetis, Achilles, Nereids, etc., and Brunn has attempted to establish the identity between that and this frieze. His opinion has been widely followed, but it rests upon evidence which is far too conjectural to prove that the two are identical. Of Skopas' work we do not even know whether it was a frieze or group, and of his style our knowledge is very imperfect. The character of this frieze is of a later epoch than that of Skopas. Its style resembles that of the decorative work of the Hellenistic epoch, earlier than which it can hardly have originated.

Nos. 584 *and* 585 *are works of the Fourth Century,* B. C., *and should be studied in connection with No.* 509.

584. Statue of Mausolos, in the British Museum.

Of white marble. Discovered by Sir Charles T. Newton with the sculptures described on p. 223, badly broken, and afterwards put together from sixty-five fragments. RESTORATIONS: The left foot. PUBLISHED: Newton, *Travels and Discoveries in the Levant,* II, p. 114, pls. VI, IX, X.

The Mausoleum, in the ruins of which this statue was found, has been described on page 223. From Pliny's description of the monument we know it to have been forty cubits (about one hundred and forty feet) high, with a pyramidal roof which was surmounted by a colossal chariot drawn by four horses. As fragments of the chariot were found with those of this statue and its companion, No. 585, Newton supposed that the two figures originally stood in it, thus forming the crown of the monument. The fragmentary condition in which they were discovered would point to their having fallen from an extraordinary height, and therefore give the greater probability to Newton's theory, although it is not universally accepted.

Mausolos, whose portrait this is generally considered, is represented in middle life, and as Lucian describes him, — "tall, handsome, and formidable in war." The face is short and broad, expressive of intelligence and firmness, the type of a man of action rather than a thinker. The drapery is handled with skill as regards its execution, but is not disposed in the broad simple masses of the best work of its period, and altogether the figure has a constrained effect which detracts from its impressiveness.

585. Statue of Artemisia (?), in the British Museum.

Found with the above. Of white marble. RESTORATIONS: The face, forearms, the veil on both sides of the head, and the left foot. These restorations are not on the original, but on a cast of it restored by Mr. William W. Story, of which this is a copy. PUBLISHED: Newton, *Travels and Discoveries,* II, p. 115, and pl. X; etc.

This is the companion of the preceding number, with which it was found. Its identification is not so easily established, as it may represent Artemisia, the queen of Mausolos, or a tutelary goddess. The figure is matronly, the drapery carefully arranged to exhibit a contrast to that of the Mausolos, the mantle being longer and in simpler folds; and the hair is represented in stiff symmetrical curls across the forehead, an inartistic method of treatment recalling archaic art, and possibly to be explained by the height at which it was to be seen, though it compares most unfavorably with the head of Mausolos.

This cast was presented to the Museum by William W. Story.

586. The so-called Germanicus. Statue in the Louvre.

Of Parian marble. Place and date of discovery unknown, but in Italy, and probably during the last half of the 16th century. In 1685 it was sold by Cardinal Savelli to Louis XIV., together with the so-called Jason; and placed first at Versailles, afterwards in the Louvre. RESTORATIONS: The thumb and forefinger of left hand, and some pieces in the drapery. PUBLISHED: Rayet, *Monuments de l'Art Antique*, II, pls. LXIX, LXX; etc.

This statue is an illustration of a custom which was quite common at Rome, of representing individuals in the form and with the attributes of divinities, the types of which were copied from well-known statues. Thus there are many existing portraits of Roman ladies, in which the heads and features are evidently studied from life, but the figures are copied from some statue famous for its beauty, usually a nude Venus. The head of the "Germanicus" — a name which rests upon no foundation whatever — is probably that of a Roman orator, combined with a statue of Hermes Logios, the god of speech and patron divinity of orators, as statues of Hermes in precisely the same attitude exist in several museums, apparently reproductions of some famous original.[1]

[1] The best of these is in the Villa Ludovisi, published in Müller-Wieseler, *Denkmäler der alten Kunst*, II, 318, and represents the god as youthful, wearing the winged cap.

In this statue the features are too individual for those of a divinity, and the manner in which the hair is worn indicates the Roman. The action of the fingers of the left hand shows that it held some long object, which may well have been the caduceus, or wand of Hermes. Identification with this god is emphasized by the presence of the turtle on which the drapery rests, — the distinctive attribute of Hermes and Aphrodite. On its shell is an inscription which translated reads, "Kleomenes, the son of Kleomenes, of Athens, made this." Of this artist we know nothing, but the character of the inscription and style of the sculpture warrant our placing him in the first century B. C., and he was probably one of the many Greek artists who found employment in Rome at that time.

The proportions of the figure are fine, and its preservation remarkable. Excepting the thumb and forefinger of the left hand, which are restored, it has survived without a blemish.

587. Augustus. Marble statue, in the Vatican.

Found, 1863, in the ruins of the Villa of Livia at Porta Pia, a town on the Via Flaminia, about nine miles from Rome. RESTORATIONS: Part of one ear, the forefinger of the left hand, and the sceptre. PUBLISHED: Martha, in Rayet's *Monuments de l'Art Antique*, II, pl. LXXI; *Monumenti dell' Instituto*, vol. VI–VII, pl. LXXXIV, and *Annali*, 1863, p. 432; etc.

This statue is a noble witness to the technical excellence of sculpture in the Augustan age. It represents Augustus as commander-in-chief of the Roman armies, wearing his armor and military cloak, and probably holding the sceptre, as restored. The pose of the figure is not only easy and natural, but thoroughly majestic, harmonizing finely with the dignity of the face; and the execution is masterly, displaying in its best aspect the elegance peculiar to Augustan sculpture. In the modelling of the head, power is combined with an extreme delicacy, especially in the sensitive lines about the mouth. The draping of the mantle, though somewhat too elaborate, is skilfully managed. The reliefs on the

cuirass show a painstaking method of treating details which detracts from the effect of the work as a whole, a characteristic fault of the best Roman sculpture.

In the conception of the statue there is a mixture of realism and idealization; for while the face has the individual traits of a fine portrait, and the armor is represented with minute fidelity to nature, the feet are unshod, as in statues of gods and heroes, and the Cupid and dolphin are accessories of an ideal character. Doubtless these are introduced as an allusion to Venus, the ancestress of the Julian family.

The reliefs on the breastplate enable us to date the statue almost exactly, since the group in the centre represents a Parthian giving up to a warrior in Roman uniform one of the standards captured from Crassus. This subjugation of the Parthians took place B. C. 20, when Augustus was forty-three years of age. The statue represents him as about that age, and was probably made soon after the conquest. The other figures on the relief are, at the top Cœlus, a personification of heaven; below him the Sun in his chariot, preceded by the goddesses of morning. At either side of the central group is a captive barbarian; below, Apollo on a griffin and Diana on a stag, and at the bottom Tellus, the earth.

This statue gives valuable testimony as to the polychromy of ancient sculpture, as COLORS were noted on it when discovered, and are still distinguishable in parts, as follows: "The tunic of Augustus is *crimson*, the mantle *purple*, the fringe of the armor *yellow;* on the nude portions of the body no traces of color are noticeable, except the indication of the pupils with a *yellowish* tint; and the hair no longer shows color. But the relief decorations of the cuirass are painted with especial care, although the flat surfaces are left without color. The god of heaven, rising from *blue* waves or clouds, holds a *purplish* garment in both hands; the chariot of the sun-god is *crimson;* before him soars a female with outspread *blue* wings; the goddess of the earth wears a wreath of wheat in her *blond* hair. Apollo in a *crimson* mantle rides upon a griffin with *blue* wings; the *light-haired* Diana, in a *crimson* garment, is borne by a *reddish brown* stag. In the middle stands a Roman commander in *blue and red* armor, *crimson* tunic and *purple* mantle, with a *blue* helmet. A bearded warrior in *crimson* tunic and *blue* trousers holds up a Roman standard with insignia painted *blue*. The barbarian on the right, with *auburn* hair, in a *purple* mantle, holds a war-trumpet; the figure on the left

is likewise *light-haired*, and clothed in a *blue* mantle." — Translated from Jahn, *Aus der Alterthumswissenschaft*, p. 260. (It must be remembered that the colors here described are those which always last longest, and it is by no means to be supposed that they were the only ones originally applied.)

588. The Giustiniani Minerva. Statue in the Braccio Nuovo of the Vatican.

Of Parian (?) marble. Found close by the church of Santa Maria sopra Minerva, Rome (not, as according to popular tradition, in the temple of Minerva Medica). Date of discovery unknown. In the beginning of the 17th century, it was in the possession of the Giustiniani family, from whom it passed to Lucien Bonaparte, and was bought of him by Pius VII. for the Vatican. RESTORATIONS: The right forearm with the hand holding the spear, and fingers of the left hand. PUBLISHED: Müller-Wieseler, *Denkmäler der alten Kunst*, II, XIX, 205; Gerhard, in the *Beschreibung der Stadt Rom*, II 2, p. 91, No. 23; Wolters' Friederichs, No. 1436; etc.

This was formerly thought to be a reproduction of the type of the Parthenos statue of Pheidias, but the statuettes Nos. 412–414 show that to have been of quite a different style. Not only is the face of a different type, but the helmet is of another variety. The drapery is much more elaborated in the Giustiniani figure; and the ægis, which on the Parthenos covered both shoulders and was made a prominent feature, is here comparatively insignificant, being entirely hidden on the left shoulder beneath the folds of the himation, — a garment which the Parthenos statue did not wear. The type to which the Giustiniani Minerva belongs is of a decidedly later origin, though just when and in what school it originated is not known. The over-elaboration of the drapery is characteristic of the virtuosity of the sculptors of the Roman epoch, who attempted to make up what they lacked in originality by elegance of detail. The fact that the statue was found in the immediate vicinity of the church of Santa Maria sopra Minerva, which was built over the ruins of the temple of Minerva Campensis, has led to the opinion that this may have been the temple-image of the goddess. The attitude and the inclination of the head correspond with the character of such an image, and the execution is quite in keeping with the art of the first century B. C., in which the temple was built.

The presence of the serpent has been thought to indicate that this is a figure of Minerva Medica, as the serpent is closely associated with the divinities of health; but in the present instance it is evidently the symbol of Erichthonios, as he is thus represented in the Parthenos statuettes. This is a distinctively Attic attribute of Athena (Minerva), and indicates that although the statue itself may have been executed in Roman times, the type originated in Greece.

589. Apotheosis of Homer. Marble relief in the British Museum.

Found at Bovillæ, on the Via Appia, about twelve miles from Rome, not later than the middle of the 17th century. Formerly in the Palazzo Colonna, Rome, and purchased for the British Museum, 1819. RESTORATIONS: Part of Homer's right foot, the left hand of Mythos, with the patera, the heads of Sophia, Apollo, the Delphic priestess, the poet on the pedestal, Terpsichore, Urania, Erato, Euterpe, and the one next to Clio. Also both upper corners, with the left arm and end of the peplos of the figure running down the mountain. PUBLISHED: Reinach, in the *Gazette Archéologique*, 1887, p. 132, pl. XVIII; Mitchell, *History of Ancient Sculpture*, p. 668, fig. 276; British Museum, *Guide to the Græco-Roman Sculptures*, 1879, I, pp. 73–80; etc.

Although artistically this work is of small value, being a rather clumsy attempt to make sculpture in relief trespass upon the province of landscape painting, it is interesting because of its subject, and because it is one of the few allegorical representations which classic art has left us. Beginning with the lowest row, at the left is Homer, throned, receiving the adoration of those who approach from the right. Inscriptions, nearly obscured in the cast, give us the names of all the figures in this row. Behind Homer are *Chronos* (Time), the winged figure, and *Oikoumené* (the World, — humanity?), crowning him. The throne is supported by two small kneeling figures, personifying the Iliad and the Odyssey. Before Homer is an altar, by which stands a Karian bull, about to be sacrificed. The bull is led by a boy, *Mythos* (the genius of Myth). The altar-flame is kindled by *Historia* (History), behind whom come *Poiesis* (Poetry), with two torches; *Tragoedia* (Tra-

gedy); *Komoedia* (Comedy), and a child, *Physis* (Nature). In the corner is a group of four, personifying Virtue, Memory, Faith, and Wisdom. The principal figure in the second row is Apollo, standing in a cave with his lyre. He wears the long, high-girdled chiton which is characteristic of the lyre-player, as explained on page 222. The cone-shaped object to the right of him is probably introduced to indicate the locality of the scene, being the *omphalos*, the symbol of Delphi. The mountain is therefore Parnassos, and the cave in which Apollo stands, the Korykian grotto, which is a little above Delphi. The other figure in the cave is usually described as the Pythian priestess offering a libation to Apollo; but the object in her hand is not held as though it were a patera, nor is her attitude one of adoration. Reinach therefore considers her a muse, and explains the object as a scroll, naming her Thalia. The other women on the mountain are evidently muses, with one possible exception, although the individuals are not identified by inscriptions like the figures below. Some are recognizable by their attributes; thus the one on the left of the second row is probably Terpsichore, with her lyre, and next her is Urania, examining the globe. The one leaning on a pillar and looking at Apollo is generally called Polyhymnia. Above, on the left, is Clio, the muse of history, reading. The next figure has no attributes, and Reinach names her Melpomene, the tragic muse. The third, with a small lyre, is probably Erato, next to whom is Euterpe with her flutes. The majestic figure beyond, and raised above the others, has generally been called Melpomene, but Reinach shows that, being larger and more matronly than the others, and placed in closer relation to Zeus, she is probably not a muse at all, but Mnemosyne, the mother of the muses. The last of the women, running down the side of the mountain, may be Kalliope, the inventor of heroic poetry, bringing her gift down to men. But the identification of this figure, and of those called Mnemosyne, Melpomene, Polyhymnia, and Thalia, is more or less conjectural.

At the top is seated Zeus, holding a sceptre, and accompanied by an eagle. On the right of the relief, be-

tween the second and third row, is an isolated figure difficult to name. Goethe, who wrote a memoir on the subject, suggested that this might represent the statue of the poet by whom the relief was dedicated.

Directly below Zeus is an inscription recording the name of ARCHELAOS, son of Apollonios, of Priene, as the sculptor. His date is unknown, but the character of the inscriptions indicates the first century B. C. as the probable date of the relief.

590. Niké, Apollo, Artemis, and Leto. Relief in the Villa Albani, Rome.

Of marble. PUBLISHED: Zoega, *Bassirilievi*, II, pl. XCIX, p. 239; Morcelli, Fea and Visconti, *Description de la Villa Albani*, No. 1014, and appendix 2, p. 174. See also Wolters' Friederichs, Nos. 427–431.

This is one of many copies of the same subject, which was probably a conventional type of votive relief, dedicated by victors in musical contests, as it represents Victory pouring out a libation to Apollo, who appears as a player on the lyre.

In the background is a Corinthian temple decorated with a frieze of racing chariots, and separated from the foreground by a high wall. In front of this, at the right, stands Niké at the side of a round altar, pouring wine from a jug into a patera held by Apollo, who approaches from the left, followed by his sister and mother, Artemis and Leto. Apollo carries a large lyre, upon which he is playing. Artemis holds in her left hand a large torch. On her shoulder is her bow. Leto carries a long sceptre in her left hand, and with the right holds an end of her himation or shawl.

While the temple and other accessories are of a late style, and betray the Roman origin of the relief, all four figures are executed in imitation of archaic types, with the drapery arranged in stiff zigzag folds. The manner of clasping objects with the thumb and forefinger is also characteristic both of genuine archaic art and its late imitations. The relief belongs to the class of pseudo-archaic works described on pp. 77–79.

591. Herakles. Small figure resembling the so-called Farnese Herakles.

592. Capitol and base, with portion of the shaft, from a temple at Daphne, near Athens. In the British Museum. Ionic of the Roman epoch.

593. Fragment of a Relief in the Vatican.

Of marble. Found near Præneste; date unknown. PUBLISHED: Visconti, *Museo Pio Clementino*, IV, pl. IX, p. 56.

The relief of which this is a fragment contains in all six figures, arranged in pairs in the attitudes of these two, and, like them, wearing helmets and carrying shields. In their right hands were originally swords, probably of metal. The character and subject of the relief are explained by a similar one, more complete, in Athens (Beulé, *L'Acropole*, II, 314 and pl. IV), on which is an inscription showing it to be the pedestal of a statue dedicated by a victor in the Pyrrhic dance. In that relief the figures are arranged in two groups of four each; otherwise they are precisely like these, so that there can be little doubt that this was also portion of a pedestal, and that the dance represented is the Pyrrhic, not, as Visconti supposed, the wild, noisy dance of the Korybantes or priests of Kybele.

594. Roman Eagle, in the Vatican.

595. Fifty Heads and Figures from the Column of Trajan.

The column of Trajan stands in the Forum designed by that Emperor, in Rome. Its purpose was to commemorate his victories over the Dacians, a barbarous people of the Danube country, and also to serve as the sepulchre of his ashes. It is composed of a square base from which rises a tall round shaft, surmounted by a capital. Above this is a pedestal on which stood originally the statue of the Emperor, now supplanted by one of St. Peter. The height from the ground to the upper surface of the capital

is 117 ft. 7 in., and the pedestal rises about 17 ft. above this. The diameter of the shaft at the bottom is a trifle less than 12 ft., at the top about 10 ft. The whole is of Parian marble.

The most characteristic feature of the column is a spiral relief, which, beginning from the bottom, illustrates Trajan's two wars against the Dacians.. This relief, about 2 ft. wide at the bottom, gradually increases in width, until at the top it measures 4 ft. The increase, however, is not regular, some places being wider than those above them. Its length is about 660 ft., and into this space are crowded over 2,500 human figures, divided, according to Pollen (see below), into 109 subjects, illustrating all the incidents of the wars. Examination has shown that the entire surface of the marble was covered with colors and gilding, by which the details were made much clearer than they are at present.

Our selections show the general character of the sculpture. Artistically it does not rank high, being in conception nothing more than a faithful record of facts, without an element of ideality; and the execution is, as a rule, mediocre. But as an historical document it is of the highest value, because of its fund of information regarding not merely the events of the campaigns, but the types, costumes, weapons, methods of warfare, etc., of the people represented upon it. In the history of art it is important, because it is the last great monument of classic sculpture.

The column and its reliefs are fully illustrated in the great work of Fröhner, *La Colonne Trajane*. They are also described by J. H. Pollen, *The Trajan Column*, London, 1874 (South Kensington Handbooks); S. Reinach, *La Colonne Trajanne*, Paris, 1886; etc.

596. Portion of the Amazon Sarcophagus, in the Museum of Antiquities, Vienna.

Of white marble. Said to have been found in Greece. Formerly in the possession of the Fugger family. There are no restorations. PUBLISHED: Sacken, *Die antiken Skulpturen des k. k. Münz- und Antiken-Cabinets*, pls. II, III; Robert, *Die antiken Sarkophag-Reliefs*, II, pl. XXVII; Baumeister, *Denkmäler*, I, p. 60, fig. 64; Wolters' Friederichs, No. 1822; etc.

This fragment is of importance because it belongs to

one of the few genuine Greek sarcophagi that are known, although it probably dates from a late epoch. The contrast which it exhibits to the Roman sarcophagi (of which Nos. 574, 726, and 728 are typical examples) is very striking, as regards both the quality of the execution and the character of the relief. The subject is the favorite Battle of the Greeks and Amazons, which is continued in the same style of workmanship on all four sides of the sarcophagus. The sculptor may have copied his figures from some more important work, dating not earlier than the second half of the fourth century B. C. The slender proportions and the expression in the faces give the relief a general resemblance to the frieze of the Mausoleum (see No. 509), which is, however, of much better execution. As in all Greek battle-scenes, the interest of the spectator is held by the indecisive nature of the contest. The number of disabled is the same on both sides, and the mastery of one Amazon over her opponent is balanced by the seizure of another by a Greek. The action of the figures is well distributed, and is spirited throughout.

ON THE LARGE OCTAGONAL PEDESTAL IN THE CENTRE: —

597. Frieze from the Monument of Lysikrates, with the architrave and cornice, Athens, fourth century B. C. (This belongs chronologically with the sculptures at the other end of the Corridor.)

This monument, a photograph of which hangs upon the pedestal, is the sole survivor of many that stood along the famous "Street of Tripods," commemorating musical and dramatic victories. It was erected by Lysikrates, a citizen of Athens, to celebrate his victory as *choregos* — that is, provider and supporter of a chorus — in a musical contest. The inscription recording these facts, not shown in the cast, says further that the chorus was of boys, and that the year was that of the archonship of Euainetos (B. C. 335–4).

The total height of the monument is not quite thirty-four feet, including a basement or pedestal about thirteen feet high. The latter is square, built of *poros*, the yellow-

ish Peiraieus stone, capped by a cornice of bluish (Hymettos?) marble. The building itself is round, of Pentelic marble, the wall being broken by six engaged columns of the Corinthian order — the earliest extant example of that style in Athens. Upon these rests the entablature as shown here. The entire roof, which can be studied in the photograph, is carved of one block of marble.

The object of the graceful little edifice was to serve as an appropriate support for the tripod received as a prize. The subject of the frieze is taken from a popular legend concerning Dionysos, according to which he once sailed, in the form of a beautiful youth, with a band of Tyrrhenian pirates, who, attracted by his beauty, attempted to capture him and sell him as a slave. Suddenly the cords with which they bound him loosened themselves, the sea turned the color of wine, the masts were transformed to serpents, and Dionysos assumed the shape of a lion. The pirates, terrified, jumped into the sea, only to be changed into dolphins.

In the relief Dionysos is not alone, but surrounded by satyrs, young and old, who assist in the punishment. The scene is the sea-shore. The god himself is seated upon a rock, caressing his favorite animal, the panther. On either side are young satyrs and large kraters of wine. Beyond these the action begins, and is carried easily and gracefully around the monument, suggesting the story, rather than representing it with literal fidelity. Both in the selection of the theme, which is more comic than tragic, and in the charm of the composition, the frieze shows the characteristics of the younger Attic school of sculpture. The figures have the slender proportions of the larger sculptures of the period, and the influence of the masters of the school is felt especially in the delicacy with which the details are modelled.

This monument is fully illustrated in a series of twenty-six plates in Stuart and Revett's *Antiquities of Athens*, vol. I, chap. IV. It is also described and illustrated in Mitchell's *History of Ancient Sculpture*, p. 485, figs 203, 204; Durm's *Baukunst der Griechen*, p. 206; etc.

598. Detail from the same, showing a section of the stylobate and the base of a column.

599. (Under the opposite window.) Scroll from the roof of the same.

A cast of the ornament which surmounted this monument will be found in the basement, No. 902.

600. **Hexagonal Capital at Eleusis.** (On the top of the pedestal.)

Discovered, 1860. PUBLISHED: Durm, *Baukunst der Griechen*, p. 201; Michaelis, in the *Mittheilungen des Instituts* (Athenische), XIV, 1889, p. 9; etc.

This is from one of the two columns of the portico of the smaller propylaia at Eleusis, built by Appius Claudius Pulcher, the contemporary of Cicero, in the first century B. C.

601. **Bacchic Relief**, in the Villa Albani.

A Bacchic dance of a familiar type, the group consisting of two satyrs and a Mænad.

602. **Bacchic Scene.** Relief in the Museum of Naples.

Of marble. Formerly in the Palazzo Farnese, Rome. There are no restorations. PUBLISHED: *Museo Borbonico*, III, pl. XL; Winckelmann, *Monumenti Inediti*, part I, head-piece of the *Indicazione*.

Dionysos is escorted by his companions through a grove, to the music of pipes and cymbals. In the centre is the god, represented as youthful, heavy with wine, his arm about the shoulder of a supporting satyr. Both of them carry thyrsi. Before them go a satyr carrying a large krater of wine, and a Bacchante playing the cymbals high above her head. Behind follows another playing the double pipe. Between Dionysos and his supporter is a panther, and on either side of them a small satyr. This is a decorative work of a common type, the origin of which is not earlier than the Hellenistic epoch.

603. Bas-relief, in the Museum at Sparta.

Of coarse white marble. There are no restorations. PUBLISHED: G. Hirschfeld, in the *Bulletino dell' Instituto*, 1873, p. 182; Dressel and Milchhöfer, in the *Mittheilungen des Instituts in Athen*, II, 1877, p. 418, No. 259.

At the left a youth (Orpheus?) sits in a cave, holding a lyre. About him are four animals, a horse, bull, sheep, and stag. Opposite, a man, bearded, appears to be reading from a scroll. Behind, a large bird is perched on the rocks, and in a small niche at the right is a figure, clothed in a mantle, carrying a shield on his breast and two lances in his hand. The cave and the group of animals suggest that the chief figure is Orpheus, represented in his Thracian grotto, and that the relief is the dedication of a poet to him. The presence of such a votive offering at Sparta, however, is somewhat surprising, as no sanctuary of Orpheus is known to have existed there.

604. Aktaion attacked by his Dogs. Small group, in the British Museum.

Of marble. Found by Gavin Hamilton, 1774, among the ruins of the Villa of Antoninus Pius near Civita Lavinia. Formerly in the Townley collection. RESTORATIONS: The head (which is ancient, but does not belong to the figure), the right arm and left hand, the front part of the head and both ears of the leaping dog, and a portion of each ear of the other. PUBLISHED: *Ancient Marbles in the British Museum*, II, pl. XLV; Wolters' Friederichs, No. 457; etc.

Aktaion was a famous mythical huntsman who was transformed by Artemis to a stag and devoured by his own dogs, the cause of the punishment being, according to one legend, that he boasted himself a better hunter than the goddess; according to another, that he had seen her bathing. This group represents him at the moment when the transformation is beginning, and already his hounds are attacking him. A similar group is represented on a sarcophagus in the Louvre (Clarac, *Musée*, pl. 113–115), which makes it probable that both are copied from a larger work.

605. Bacchic Orgy. Relief in the Gallery of the Uffizi, Florence.

Of marble. Formerly in the Riccardi Palace. Moved to the Uffizi at the beginning of this century. There are no restorations. PUBLISHED: Welcker, *Alte Denkmäler*, II, pl. v, 9; Dütschke, *Antike Bildwerke in Oberitalien*, III, p. 226, No. 516.

This represents a Bacchic orgy, and shows the companions of the god of wine in various stages of frenzy. The tripod on the column locates the scene at Delphi, where Dionysos was worshipped in the winter months, and Apollo in the summer. Dionysos himself is leaning against a tree, with a long thyrsos in his hand.

Of the casts in the Corridor, Nos. **480**, **491–497**, **500–502**, **505–508**, **520**, **522**, **529**, **534**, **535**, **552**, **556**, **559**, **560**, **565–567**, **569**, **570**, **574**, **575**, **578**, **581**, **583**, **589**, **590**, **602**, **604**, were purchased with the bequest of Charles Sumner.

Nos. **451**, **452**, **523**, **524**, **532**, **550**, **572**, **579**, **588**, are the property of the Boston Athenæum.

Nos. **477–479**, **593–596**, and the frieze of **597**, are the property of the Massachusetts Institute of Technology.

No. **536** was the gift of M. Denman Ross.

No. **541** was the gift of the municipality of Brescia, Italy.

No. **553** was the gift of Lieut. Commander Henry H. Gorringe.

No. **585** was the gift of William W. Story.

Nos. **601**, **605**, were given by the estate of Alfred Greenough, through Charles Henry Parker, executor.

HALL OF THE MAIDENS.

HELLENISTIC ART.

We have followed Greek sculpture from its rude beginnings through its efforts, first to represent the human figure, then to use that as the embodiment of an idea. We have studied its highest point of development, in the Parthenon, and traced the beginning of its decline in the period when grace and refinement took the place of sublimity in the sculptors' ideals. Now we come to the last epoch, which was created under the influence of Alexander the Great, and lasted from his death, B. C. 332, to the rise of the Roman dominion in Greece, 146 B. C. This, known as the HELLENISTIC EPOCH (in distinction to the pure Hellenic) presents a series of characteristics unknown in earlier art, which are to be accounted for by the political and social conditions of the age.

With the triumph of Philip of Macedon the political greatness of Athens fell. At the same time, and probably for the same reasons, her intellectual, and especially her artistic, activity declined. The schools of Skopas and Praxiteles followed the ideals of these masters, but there was no great sculptor to succeed them. Yet the seed which Athens had sown spread over the whole ancient world. Alexander, in his Eastern conquests, carried the language and the influence of Athenian civilization through the East, and both in his time and after his death schools of art sprang up in Asia Minor and in Egypt, which looked to Athens and her works for their inspiration.

Sculpture, together with the other arts, having become the servant of the sovereign rather than the state, was put to service she had never known before in Greece. Alexander called upon every form of art for the display of his own splendor. His example was followed in a constantly increasing degree by his successors, who erected magnificent temples, altars, and monuments, in all of which the personal element was more conspicuous than that of adaptability to the purpose for which the works were intended, and the desire for display more apparent than the sentiments of religion and patriotism, which had been the inspiration of earlier art. Under such conditions sculpture naturally lost its old ideals. The creative power of sculptors, though not actually crushed, sank almost to insignificance. In the numerous statues and reliefs of this period which are now known, one of the most striking features is the absence of new types. In representations of divinities the types of the fifth and fourth centuries were adapted to the needs of the time (for instance the Otricoli Zeus, No. 230, which is probably a modification of the more sober and intellectual creation of Pheidias), but so far as we know no new ideal was created to replace them. This lack of originality was counterbalanced to a certain extent by extraordinary skill in technique. Even the sculptures of the Parthenon do not exhibit greater technical perfection than those of the Great Altar at Pergamon. The conceptions of the two are scarcely to be compared, but the later work shows just as free and vigorous a hand, and perhaps still greater boldness in attacking technical obstacles; for in default of creative ability the Hellenistic sculptors were prodigal of their manual skill, and seized every opportunity to display it. No difficulty was too great for them, no labor too exacting.

The Hellenistic was pre-eminently a scientific age. Aristotle as well as Pheidias had left his mark upon it, and the Hellenistic sculptors show more of the academic element in their works than any who preceded them. There can be little doubt that anatomy, of which the earlier sculptors knew no more than may be studied from

a well-developed athlete in action, was thoroughly familiar to the sculptors of the Borghese Warrior (No. 661) and the Laokoön (No. 656).

The chief characteristics, then, of Hellenistic art, illustrated in this room, may be summed up as a love of display and sensationalism, an absence of creative power, and marvellous technical perfection. The principal schools of the epoch were those of Pergamon, Alexandria, and Rhodes.

651. Boxer Resting. Statue in the collection of the National Government, in the Baths of Diocletian, Rome.

Of bronze. Found in the spring of 1885, among the foundation-walls of Aurelian's temple of the Sun, on the Quirinal hill, Rome. RESTORATIONS: The end of the left thumb, a piece in the right thigh, and the seat. PUBLISHED: *Antike Denkmäler*, I, pl. IV; Lanciani, *Ancient Rome*, frontispiece, and page 304; *Notizie degli Scavi*, 1885, p. 223.

This represents a boxer resting after a fight, the severity of which is indicated in every part of his powerful figure. He turns his head sharply to the right, looking up as though talking or listening to somebody at his side. Leaning heavily upon his elbows, with his head sunk between his shoulders, one can almost hear the labored breath, and see the trembling of his swollen hands. The muscles of his huge back are wrought up to the highest state of development, and like those of the arms and legs are hard and distended from their recent action. The feet are stiff and swollen, and evidently too sore to rest upon the ground. In the head, which is not a portrait, being an adaptation of one of the later types of Herakles, the sculptor has shown his estimation of the boxer's character by making the region of the intellect almost abnormally small as compared with the massive, ugly jaw. The nose, cheeks, and ears bear witness to the strength and skill of his adversary, but the realism of the figure reaches its climax in the deep scratches which will be noticed on various parts of the surface. These were probably filled up with some substance to represent dripping blood.

Although this is an extreme example, as few works yet discovered, even of the Hellenistic epoch, show such a brutally realistic tendency, no statue could more forcibly illustrate the complete change in spirit, aims, and taste, which the influences of that period had brought about in Greek art. So far as we can judge from what survives, the very desire to produce such a work would have been inconceivable to a master of the fifth or fourth century; but the ideals of those centuries were gone; the graceful tranquillity of their creations could not express the complex conditions of life which followed the rise of the Macedonian Empire. In their stead realism, which seems to mean the disagreeable side of truth, was one of the sculptor's resources. In this as in all other fields the remarkable adaptability of the Greek genius displayed itself. Accepting its conception, this statue is a masterpiece. What the sculptor set out to do he has accomplished with consummate skill. There is power in every line of the figure, and though we may criticise the choice of subject we must admire the knowledge and the facility with which it has been handled.

The terrible CÆSTUS, or boxing glove, the details of which were clearly illustrated for the first time by the discovery of this statue, consisted of three parts: first, a close-fitting skin glove, which left the ends of the fingers and the palm of the hand open, and extended above the wrist, ending in a rim of fur. Over this were drawn three stout rings of sole leather, covering the first joint of the fingers, and fastened together, on the outside of the hand, by murderous clamps of metal. The chafing of the rings against the fingers was prevented by a pad, which can be distinguished on the hands of the statue. Finally, the rings were held in place, and the wrist was strengthened, by means of two long, narrow straps, which were interlaced many times around the hand and wrist. The subject is illustrated by Hülsen, in the *Mittheilungen des Instituts* (Römische), 1889, p. 175.

652. The Apollo of the Belvedere. Statue in the Vatican.

Of white (Carrara?) marble. Found near the end of the 15th century at Capo d' Anzo (Antium). Bought by Julius II., at that time Cardinal Giuliano della Rovere, and placed in the garden of S. Pietro in Vincoli, Rome. When he became Pope (1503), he removed it to the Belvedere of the Vatican. RESTORATIONS: By

Montorsoli, the left hand and wrist. In plaster, the fingers of the right hand. PUBLISHED: Visconti, *Museo Pio Clementino*, I, pl. XIV; Müller-Wieseler, *Denkmäler der alten Kunst*, II, pl. XI, No. 124; Mitchell, *History of Ancient Sculpture*, p. 621; Furtwängler, in the *Archäologische Zeitung*, 1882, p. 247; Wolters' Friederichs, No. 1523; etc.

As restored by Montorsoli, this statue represents Apollo watching the effect of an arrow just discharged, the stump in the left hand suggesting his bow. This restoration suits the attitude and character of the figure so well that probably it would never have been questioned but for the existence of a small ancient bronze copy of the same figure in the Stroganoff collection, St. Petersburg, of which the left hand is original. This, instead of holding a bow, grasps the folds of some soft material, only a fragment of which remains. The object thus held is believed by many to have been an ægis, and according to their theory, both statuette and statue represented Apollo repelling his enemies by holding before them the terrible shield of his father Zeus, on which was the Medusa head that turned beholders into stone. But the object in the hand of the statuette has never been proved an ægis, and may have been nothing more than the end of the cloak, as has been suggested. Moreover, for technical reasons it is difficult to believe that the outstretched arm of the statue could have sustained the weight of such a mass. That Apollo was represented in his character of archer is indicated by the quiver-strap across the breast; and Montorsoli's restoration is still the most natural that has been attempted.

This statue is probably a replica of a bronze original of the Hellenistic epoch. The studied elegance of the form, the theatrical pose, the unnaturally slender proportions, all of which show a striving for effect, are characteristic of the third and second centuries B. C., and the head shows the remodelling, according to the taste of that time, of an older type of considerable power and beauty. The face expresses the same haughty scorn that is indicated in the Apollo of the Temple of Zeus at Olympia (Second Greek Room, No. 66E). Comparison between these two statues of the same divinity is extremely instructive, as illustrating the wide difference between early and late sculptors in

their aims and aspirations. The former struggled to give expression to great thoughts in a material over which they had not gained complete mastery, while the latter endeavored to make up in elegance of execution what they lacked in power or originality of conception.

653. Round Altar, of marble, in the Louvre.

Discovered on the site of the ancient Gabii about 1792. Formerly in the Borghese collection, Rome. RESTORATIONS (beginning with the Bacchante carrying the vase and plate of fruit as No. 1): "No. 1, the whole figure with the exception of the left foot; No. 2, almost the whole figure, except the two legs, the upper part and paws of the panther-skin, and the end of one of the flutes; No. 3, a piece in the middle of the drapery; No. 4, a few insignificant bits; No. 5, almost the whole dancer, except the left leg and arm, and part of the drapery; No. 6, the legs" (Fröhner). PUBLISHED: Clarac, *Musée*, pl. 140, No. 140, and pl. 258, No. 18; Fröhner, *Sculpture Antique du Louvre*, No. 3.

This is evidently an altar consecrated to Dionysos, and its decoration is the familiar dance of satyrs and Bacchantes. The composition is graceful and pretty, and like all Greek Bacchic reliefs gives full expression to the merriment of its subject. The figures have been largely restored, but what remains of the original parts enables us to see that the restorations are carefully and intelligently done.

654. The Dying Galatian. Statue in the Capitoline Museum, Rome.

Of Asiatic (?) marble. Found in Rome in the 16th century. Formerly in the Villa Ludovisi, from which it was carried to the Capitol by Clement XII. (1730–1740.) RESTORATIONS: The end of the nose, the right hand and arm, part of the left knee, the toes, and part of the plinth, including the sword and a portion of the horn. PUBLISHED: Bouillon, *Musée des Antiques*, Vol. II, pl. XX; Baumeister, *Denkmäler*, II, figs. 1408, 1409; *Nuova Descrizione del Museo Capitolino*, 1882, p. 231; Wolters' Friederichs, No. 1421; etc.

Although this statue is still popularly known as the "Dying Gladiator," the theory by which it received that name has long since been proved erroneous, partly by the fact that it is undoubtedly a product of Greek art, which

knew nothing of gladiators, as they were a peculiarly Roman institution, and partly by the strong resemblance of face and figure to the descriptions of the ancient Galatians. These, the Mysian Gauls, as they are sometimes called, were a barbarous race who invaded Greece and the Greek settlements of Asia Minor in the third century B. C., and were repressed by Attalos I., king of Pergamon. In commemoration of his victory he dedicated a group of bronze statues representing his vanquished enemies on the Akropolis of Pergamon, and sent others as a gift to Athens. (See below, Nos. 667–670.) It is now generally supposed that this statue and the neighboring group (No. 655) are copies, in marble, of two of those erected at Pergamon. The torque around the neck, the thick, bushy hair, growing low on the neck, and the moustache — which, when worn without a beard, was regarded as barbarous by the Greeks — were distinctive of the Galatians; and there can be little doubt that this represents one of them who, defeated in battle, is dying from a wound either received from an enemy, or, as some think, inflicted by himself in order to escape slavery.

There are few statues in which pathos is expressed in so high a form as in this, an effect produced chiefly by the quiet, restrained manner in which the artist has suggested rather than expressed the emotions of pain and despair, thus stimulating the spectator's imagination and appealing to his sympathy. This quality will be better appreciated by comparison with the Laokoön (No. 656), in which physical suffering is expressed in the wildest and most vehement form, both in faces and figures, with an amount of detail which leaves no room for the imagination. In the Galatian pain is indicated by the wound, which is clearly mortal, yet this is subordinated to the mental anguish produced by defeat. The face is not distorted, the limbs are not violently contracted, and even in his humiliation the warrior maintains a dignity which renders this statue one of the noblest expressions of pathos in Greek art. The characteristic virtuosity of the Hellenistic epoch is displayed in the treatment of the flesh, which is represented as hard and tough, in contrast to the soft,

supple skin of the statues of athletes, the object being to distinguish the barbarian from the Greek in this as well as in other particulars.

655. Galatian and his Wife. Group in the Villa Ludovisi, Rome.

Of Asiatic (?) marble. Date and place of discovery unknown. In the Villa Ludovisi since that was built, 1632. RESTORATIONS: On the man, most of the right arm, with the handle of the sword and beginning of the blade, the lower half of the nose, the left forearm and forefinger, and the part of the cloak which stands out from the back. On the woman, the nose, the left arm from above the elbow, the right hand and wrist, the four smaller toes of the right foot, the piece of the garment that falls in front of the left shoulder. Also the supports between the two figures, and small pieces inserted in various places. (Schreiber.) PUBLISHED: Schreiber, *Bildwerke der Villa Ludovisi*, p. 112, No. 92, and authorities there cited; Baumeister, *Denkmäler*, II, fig. 1410; Wolters' Friederichs, No. 1413; etc.

As stated on page 306, this group, like the Dying Galatian, is most probably copied from the bronze figures erected by Attalos I. at Pergamon, in commemoration of his victories over the Galatians or Mysian Gauls. It represents one of their stout-hearted warriors who, finding that defeat has overtaken them, and preferring death to captivity for both his wife and himself, has given her a mortal thrust, and now plunges his sword into his own body, while he supports her sinking form. His attitude and the wild look backwards towards his enemies show the haste with which he has been obliged to act. The restorations are faulty in some particulars, especially the left arm of the woman, which falls too far outside the composition and thus disturbs the harmony of its governing lines. The right arm of the man, also, is treated somewhat arbitrarily, as the original portion at the shoulder indicates that it should have been carried up more perpendicularly, with a sharper angle at the elbow.

Although in action this is a complete contrast to its companion, the Dying Galatian, yet the spirit which governed the conception of the two works is quite the same, and shows how much of the feeling of the fourth century was preserved in the early masters of the school of Per-

gamon. What has been said of the Dying Galatian applies equally to this group, except that pathos is here expressed in full action, not in repose. But the pathos is of the same noble quality, and the suffering which is impressed upon the spectator is moral, not physical. The monumental sense displayed in the composition, the manner in which all the lines of the two figures are made to combine so as to result in an effect of unity, is well worthy of study, because it is a quality often overlooked in modern groups.

The date of the bronze originals to which this and the preceding are referred would be the last years of the third century B. C., and the masterly execution of these copies, if such they be, shows that they were either contemporary with the originals, or at all events anterior to the Roman epoch.

656. The Laokoön Group, in the Vatican.

Of Greek marble. Found in 1506, among the ruins of the palace of Titus, on the Esquiline, Rome, and purchased by the Pope, Julius II. RESTORATIONS: The right arm of the father, with the portion of the serpent extended along it, the right arm of the son on the left, with the coil of the serpent at the top, the right hand and part of the forearm of the son on the right. There are also a number of minor restorations. PUBLISHED: Visconti, *Museo Pio Clementino*, II, pl. XXXIX; Baumeister, *Denkmäler*, I, p. 25, fig. 26; Mitchell, *History of Ancient Sculpture*, p. 601, fig. 243; etc. Of the controversial literature regarding the date, etc., of the group, the list is very long; much of it is given in Blümner's second edition of Lessing's *Laokoon*. See also Kekulé, *Laokoon*, Berlin, 1883, and Trendelenburg, *Laokoongruppe*, Berlin, 1884.

Laokoön, a Trojan priest, is a character which figured prominently in the post-Homeric legends of Troy. To us he is best known by the story of his death in the second book of the Æneid, but this was also described by many earlier writers, among them Sophokles, in works now lost. As we learn from fragments, the story varied in different authors. According to that illustrated by this group, and also followed by Virgil, Laokoön warned and urged the Trojans to have nothing to do with the wooden horse left by the Greeks outside the city when they pretended to sail away; but the people, rejoicing at what they thought

their final delivery from war, determined to carry the horse into the city amid sacrifices and feasting. Laokoön as priest, aided by his two sons, was about to sacrifice a bull at the altar of Poseidon, when two enormous serpents rushed from the sea, and entwined themselves first about the sons, then about Laokoön himself, who came to the rescue, and all three were killed. The legends agree that the monsters were the instrument of some divinity, but differ as to which one, and as to the reason of the punishment.

Pliny (N. H., xxxvi. 37) describes as one of the most wonderful works known to him (*opus omnibus et picturæ et statuariæ artis præferendum*) a marble group of Laokoön and his sons, that stood in the palace of Titus on the Esquiline, the work of the Rhodian sculptors, Agesander, Polydoros, and Athenodoros. As the Vatican group was found on the site of the palace mentioned, and is the only known group representing the subject, there can be little doubt that it is the work to which Pliny alluded. It was evidently the cleverness of the execution that excited his admiration, as he mentions that the father, sons, and serpents were all cut from a single block of marble, — though modern examinations have shown that the group was composed of several closely fitted pieces.

The modern restorations of the figures are incorrect in several particulars, especially the right arm of the father. A mark on the back of his head shows that this arm was not outstretched, but bent sharply at the elbow so that the hand, or the serpent grasped by it, came in contact with the head. Thus the pyramidal character of the composition was preserved, and the harmony between the main and subordinate lines maintained. The right arm of the son on the left is also an incorrect restoration.

In the conception of this group there is no attempt to go below the surface. The sculptors have not given expression to an idea. It is simply the representation of physical agony of the most wearying kind, which fatigues the spectator as well as the sufferer. The contrast in conception between the Laokoön and the Dying Galatian has been pointed out above (p. 306). The Laokoön does

not stop with suggestion; every circumstance of the torture is elaborately represented in faces and limbs. It appeals to the senses only, because the suffering is that of the senses only. Of mental or moral distress there is not a suggestion.

Technically the group displays a studied perfection. The composition, evidently the result of thought rather than inspiration, is carefully managed so as to avoid awkwardness, and the action of the human figure in pain is represented with academic exactness. The modelling is refined to the point of over-elaboration, details being wrought with such minuteness that the effect of the whole is weakened, in contrast to the free, bold treatment of the Pergamon reliefs (No. 671). In technique it bears the relation to those reliefs of a later, imitative style, but whether this is due to direct study of the reliefs themselves or to the powerful influence of the Pergamenian school over those of subsequent epochs is a matter of dispute.

The date of the Laokoön has long been the subject of controversy, for the determination of which there is not sufficient material. Opinions range between the year 300 B. C. and the reign of Titus, in the first century of our era. Judged by its style alone, the most probable date of its origin is midway between these two, between 150 and 100 B. C.

657. Sleeping Satyr, called the Barberini Faun. Statue in the Glyptothek, Munich.

Of Parian marble. Found in the time of Urban VIII. (Barberini, 1623–1644), buried in the moat of the Castle of S. Angelo (the Mausoleum of Hadrian). Until 1813 in the possession of the Barberini family. Then acquired by Ludwig I. of Bavaria, at that time Crown Prince, and placed in Munich, 1820. RESTORATIONS: The end of the nose, the left forearm, the right elbow and fingers of the right hand, the entire right leg, part of the left from the middle of the thigh; also part of the animal's skin and of the back of the seat. PUBLISHED: Clarac, *Musée*, pl. 710A, No. 1723; Baumeister, *Denkmäler*, III, p. 1565, fig. 1625; Brunn, *Beschreibung der Glyptothek*, No. 95, p. 123; etc.

A satyr is represented sleeping off the effects of a revel,

sprawled over a rock on which he has laid his *nebris*, or panther-skin. The cause of his heavy slumber is suggested by the Bacchic wreath on his head, and more forcibly by the ungraceful but characteristic attitude in which he reposes.

The contrast between this Satyr and those of the Praxitelean type (see in the Corridor, No. 517) is very striking. The aim of Praxiteles and his school was to idealize the satyric nature, representing only its most attractive, poetic side, and reducing its animal qualities to the least possible suggestion, by carefully concealing the tail and pointed ears. Here, on the contrary, the art shows no desire for ideality. Both the conception and execution of this Satyr exhibit a realistic tendency which, though less brutal than that displayed in the Boxer (No. 651), is equally pronounced. This appears first of all in the posture of the figure, and is followed even more carefully in the sensual, half-savage face. The expression of the open mouth is strongly suggestive of sonorous breathing.

As an example of naturalistic Greek sculpture, this statue ranks very high. The apparent ease with which the sculptor has carried out his conception, and the rugged freedom of the execution, indicate that it is an original Greek statue, not a copy, its probable date being the third century B. C. In the treatment of the skin, which is represented as tough and coarse in texture, it shows an affinity with the Galatians of Pergamon (Nos. 654, 655).

658. Silenos. Kneeling figure in the Dionysiac Theatre, Athens.

Of white marble. Discovered, with the stage and other decorations, in the excavations of 1862. There are no restorations. PUBLISHED: *Monumenti dell' Instituto*, IX, pl. XVI (showing the entire decoration to which this belonged); Dyer, *Ancient Athens*, p. 312; Sybel, *Katalog*, No. 4992; etc.

This Silenos formed part of the decoration of the front of the stage of the Dionysiac theatre, in the last alteration which the theatre underwent previous to its disuse. As placed there, he appears to be holding up the stage, being set into a square hole which interrupts a relief that

extended across the front of the stage. The relief is of inferior workmanship, and very late origin, but the Silenos shows a better, and apparently an earlier, hand, and was probably taken from an older composition.

659. Satyr. Statue in the Capitoline Museum.

Of red marble (*rosso antico*). Found in Hadrian's Villa, near Tivoli, and placed in the Capitoline Museum by Benedict XIV., 1746. RESTORATIONS: The end of the nose and chin, the right arm with the bunch of grapes, the left hand with the staff, the legs, except the front half of the right foot and nearly all the left, the tree-trunk and syrinx, the head of the goat, with part of the neck and the fore feet. PUBLISHED: Bottari and Foggini, *Museo Capitolino*, I, pl. XXXIV; *Nuova Descrizione del Museo Capitolino*, 1882, p. 292, No. 1; etc.

This is a piece of decorative sculpture, of the class of subjects popular in the time of the Roman Empire. A satyr, of the late Hellenistic type, smiles at the emblem of Dionysos, which he holds in his right hand. In the fawn's skin which he wears as a garment are other fruits, and the basket at his side is filled with grapes. The goat standing by him typifies the favorite animals of the satyrs, which are also sacred to Dionysos.

The material of this statue, rosso antico, shows that it was executed during the Roman Empire, and probably in the time of Hadrian, — in whose villa it was found, — as the adoption of this material for statues is believed to have begun during his reign.

660. The Artemis of Versailles (called "Diane à la Biche"), in the Louvre.

Statue of Parian marble. Date of discovery not known. Was carried from Rome to the château of Meudon, France, in the first half of the 16th century. Then moved to Fontainebleau, afterwards to Paris, and from Paris carried to Versailles by Louis XIV., where it remained until the French Revolution, and was finally placed in the Louvre, February 16, 1798 (18 pluviôse, an VI). RESTORATIONS: The nose, both ears, a piece of the neck, the right hand and half the forearm, the left hand and arm as far as the deltoid, the end of the large toe of left foot, the right foot and upper part of the leg, the two ends of the quiver, and small pieces in hair, drapery, etc. Of the hind, the nostrils, ears, horns (except the base), and the greater part of the legs. (Fröhner.)

PUBLISHED: Clarac, *Musée*, pl. 284, No. 1202; Bouillon, *Musée des Antiques*, I, pl. XX; Fröhner, *Sculpture Antique du Louvre*, No. 98; etc.

Artemis is represented as a huntress, wearing a short chiton like those of the Amazons, around which is wound her chlamys, or cloak, as a sort of sash. The animation of both face and figure shows that she is in the full movement of the chase, and just about to draw an arrow from her quiver. At her side leaps a stag or horned hind, which some writers have supposed to be the animal pursued by Herakles on Mt. Keryneia, though more probably it is introduced simply as an attribute of Artemis, without reference to any especial myth.

This statue bears a striking resemblance to the Apollo of the Belvedere (No. 652), not only in the elegance of the execution and the unusually long and slender proportions, but even in details, such as the pattern of the sandals, and the family likeness in the faces, which is so strong as to render it most probable that the originals of the two statues were works of the same sculptor. The attempt has been made (see Overbeck, *Plastik*, II, 317 ff.) to identify those originals with a group erected at Delphi to commemorate the repulse of the barbarian invaders at that place, 279 B. C. The identity cannot be established, however, because, beyond the fact that the date of that group corresponds with the period in which these statues may possibly have originated, there is nothing upon which to base a connection.

The type of Artemis which represents her as a huntress, in the Amazon costume, dates as far back as the middle of the fifth century B. C., but was modified with the successive changes of style of that and the following centuries, and is shown here in one of its latest forms. This variety of the type does not date earlier than the third or second century B. C.

661. The Borghese Warrior. Marble statue in the Louvre.

Found during the pontificate (1605–1621) of Paul V., Borghese, at Capo d' Anzo, ancient Antium. Formerly in the Villa Borghese,

Rome, whence it was carried to Paris, 1808. RESTORATIONS: The right arm from just below the shoulder, and the right ear. PUBLISHED: Rayet, *Monuments de l'Art Antique*, II, pls. LXIV, LXV; Bouillon, *Musée des Antiques*, II, pl. XVI; Wolters' Friederichs, No. 1425; etc.

The action of this figure has been variously interpreted, but most probably the statue represents a warrior in a position of combined defence and attack, in close combat with an opponent above him, perhaps a horseman or Amazon. The tension of the muscles shows the posture to be that of an instant only. With his body bent forward to the utmost extent, and firmly supported on the right leg, he stretches out his left arm to receive on his shield the blow of a sword or axe directed from above; while with his own weapon clutched in his right hand, and the left leg just about to recover its spent force, he is ready to swing about and thrust the moment his shield is struck. The contracted brow and eager, weary face indicate that the combat has been long and fatiguing, and has now reached its most desperate point.

This explanation of the motive is the most generally accepted, and by far the most satisfactory of the many that have been offered.

At the time of its discovery the statue was thought to represent a gladiator, and thus the name of the "Borghese Gladiator" became attached to it, notwithstanding its origin in a Greek school of art, in which gladiators were unknown. M. Rayet (cited above) attempted to revive an old theory, that the subject represented is a runner in the armed race (Hoplitodromos) just reaching the goal; but in spite of the ingenious arguments by which his theory is supported, the figure cannot be said to have either the character or the action of a racer.

Like the "Barberini Faun" (No. 657), this statue belongs to the epoch when naturalism had taken the place of ideality in the tendency of Greek art, and is therefore a characteristic example of Hellenistic art. Not only is the greatest attention given to the expression of the face, about which the earlier sculptors were indifferent, but the broad simplicity which characterizes the modelling of

athlete statues of the fifth and fourth centuries is here replaced by a most elaborate display of anatomical knowledge. As an illustration of the muscular action of the human figure the work is masterly, yet this technical skill and knowledge do not compensate for the greater intellectual power which the earlier sculptures exhibit.

The inscription on the tree records the name of Agasias, son of Dositheos, of Ephesos, as the sculptor. He belonged to a family of Ephesian sculptors, and lived probably during the last half of the second century B. C.

662. Large Double Herma, in the National Museum, Athens.

Found in the Stadion, Athens, 1869. There are no restorations. PUBLISHED: Sybel, *Katalog*, No. 36; etc.

A herma is a quadrangular pillar surmounted by a head, which in early Greek art was usually that of Hermes, whence the name. Originally they had a religious significance, and throughout historical times were especially venerated at Athens, as is shown by the alarm and indignation felt at the mutilation of them on the night before the Sicilian expedition was to sail, described by Thukydides. These hermæ were erected in all kinds of public places, before temples, tombs, gymnasia, etc., and were placed along roads, with distances marked upon them. They were also used to mark the boundaries of lands, and in Athens there was one at the door of every house. In later times they were used for decorative as well as religious purposes, and while the former class underwent great variety of form and type, especially in the treatment of the bust, the religious hermæ retained their simple archaic character. It is to this class that our example belongs. The heads represent a type much older than the period of their execution, which may have been as late as the Roman dominion in Greece. The bearded face is probably Hermes; the other is Dionysos, or possibly Apollo. This herma formerly stood in the Stadion at Athens, among the ruins of which it was found.

663. The Torso of the Belvedere, in the Vatican.

Of marble. Date and place of discovery unknown. It was taken from the Palazzo Colonna to the Belvedere of the Vatican during the pontificate of Clement VII. (1523–34). There are no restorations. PUBLISHED: Visconti, *Museo Pio Clementino*, II, pl. x, p. 66; Collignon, in Rayet's *Monuments de l'Art Antique*, II, pl. LXIII.

This magnificent fragment represents Herakles, distinguished by his powerful frame and the lion's skin on which he sits, resting upon a rocky seat. The right leg was bent so that the foot rested against the rock, on which a trace of it is still observable. The left leg was extended. In what manner the arms were occupied, there is almost nothing to show. Evidently the action of the figure was directed towards the left, and the right arm was extended in that direction, more than which is not determinable. Lysippos is said to have made, for Alexander the Great, a small bronze statuette of Herakles in a similar position. According to the descriptions of that statuette, the hero was seated upon a rock which was almost hidden by the lion's skin. In his right hand he held a wine-cup, while the left grasped his club, the head being turned somewhat upwards. It is often supposed that the Torso may be an enlarged copy of that bronze.

This figure was one of the chief promoters of sculpture during the Renaissance. Michelangiolo regarded it with enthusiastic admiration, and declared himself its pupil. Its influence has not declined with the development of modern knowledge of Greek art, as it still retains its place among the grandest statues of Rome. The inscription on the pedestal states it to be the work of Apollonios son of Nestor, of Athens, an otherwise unknown sculptor, whom the character of the inscription shows to have lived during the first century B. C., about the time of Sulla. Although the execution possesses much of the quality of original work, it is scarcely credible that such a sublime conception should have been created at so late an epoch. More probably the work of Apollonios is a very skilful copy of an Athenian statue of a much earlier period. It will be noticed that the modelling of the muscles is much less

elaborate than in the Pergamon reliefs (No. 671), and other Hellenistic sculptures, and has more resemblance to the treatment of the statues of the Parthenon. In both the treatment and the majestic spirit of the conception, the influence of the Pheidian school is strongly felt. It is, therefore, possible that the original of the figure was made even before the epoch of Lysippos, to which it is usually assigned, and its date may have been as early as the end of the fifth, or beginning of the fourth, century B. C.

664. Fragment of a Statuette, in the Museum at Sparta.

Of marble. There are no restorations. PUBLISHED: Dressel and Milchhöfer, in the *Mittheilungen des Instituts in Athen*, II, 1877, p. 341, No. 79.

The powerful muscles of this little figure indicate that it represents Herakles, although there are no other attributes by which to identify it. The execution has the average character of works of a late Greek period.

665. Small Torso of Herakles, in the Museum at Sparta.

Of marble resembling Pentelic. There are no restorations. PUBLISHED: *Mittheilungen des Instituts in Athen*, II, 1877, p. 341, No. 80; *Bulletino dell' Instituto*, 1873, p. 184 (Hirschfeld).

The attitude and proportions of this fragment are similar to those of the Belvedere Torso, though the arms and shoulders are turned in the opposite direction. The modelling is careful and delicate, and displays considerable skill.

666. Inopos, so called. Fragment in the Louvre.

Of Parian marble. Found in the island of Delos, in the 18th century, and carried to Marseilles as ballast. There acquired by an artist named Gibelin (1739–1814), from whom it passed to the Louvre. RESTORATIONS: Part of the nose, and small pieces in the cheeks. PUBLISHED: Reinach, in the *Gazette Archéologique*, 1886, p. 186, and pl. XXII; etc.

What remains of the torso of this statue shows it to

have been in a reclining posture, a fact which, in connection with the flowing hair and youthful face, gave rise to the idea that it was a personification of the river Inopos, which flows through Delos. It has also been considered a member of a pediment composition, like the so-called Kephissos of the Parthenon (No. 105), but the recent excavations in Delos have disclosed no temple large enough to include such a figure in its pediment groups.

The style of the sculpture shows it to be a work of the Hellenistic epoch (B. C. 332–150; see p. 300). This is indicated by the heavy masses in which the hair is treated, and by the detail in the modelling of the face, both distinctive characteristics of that epoch. The figure is executed with breadth and power, displaying the technical skill which distinguished the sculpture of the period to which it is assigned. (Compare with the relief from Pergamon, Fifth Room, No. 247.)

M. Reinach, in the article cited above, attempts to establish this as a portrait of Alexander the Great, but its resemblance to authenticated portraits of him is not sufficiently close to make the identification unquestionable.

This cast was presented to the Museum by the late Stephen H. Perkins.

667–670. Four Figures from the so-called "Attalos Group." Small statues of white marble.

No. **667**, in the **Museum of Naples**. Formerly in Rome, in the Farnese collection. RESTORATIONS: Both arms, the right leg from knee down, and part of the scimitar. PUBLISHED: *Monumenti dell' Instituto*, IX, pl. XXI, No. 7; Clarac, *Musée de Sculpture*, pl. 871, No. 2217; etc.

No. **668**, in the **Museum of the Marciana**, Venice. Formerly in Rome, in the possession of a Cardinal Grimani, who bequeathed it to the Republic of Venice, 1523. RESTORATIONS: The right arm, and some of the toes of the right foot. PUBLISHED: *Monumenti*, IX, pl. XIX, No. 2; Clarac, *Musée*, pl. 868, No. 2211.

No. **669**, in the **Museum of Naples**. From the Farnese collection, Rome. RESTORATIONS: The left arm, some fingers of the right hand, the right foot, and the toes of the left foot. The head is ancient — except a piece in the back — but possibly does not belong to this figure. PUBLISHED: *Monumenti*, IX, pl. XX, No. 4; Clarac, *Musée*, pl. 858B, No. 2158; etc.

No. **670**, in the **Museum of Naples**. From the Farnese collection,

Rome. RESTORATIONS: The left foot. PUBLISHED: *Monumenti*, IX, pl. XX, No. 5; Clarac, *Musée*, pl. 810A, No. 2035; etc.

These figures and the rest of the group are discussed by BRUNN, in the *Annali dell' Instituto*, 1870, pp. 292–323, and by A. TRENDELENBURG, in Baumeister's *Denkmäler*, II, pp. 1241–1248.

Attalos I., King of Pergamon (B. C. 241–197), dedicated on the Akropolis of Athens four groups of statues, in commemoration of his victories over the Galatians, to which allusion was made above, on page 306. These groups were erected on the southern wall of the Akropolis, and represented the battles respectively of the Gods and Giants, the Greeks and Amazons, the Greeks and Persians at Marathon, and Attalos and the Galatians. According to Pausanias (I, XXV, 2) the figures of which they were composed were considerably less than life-size.

To Professor Brunn belongs the credit of identifying with these groups a number of small statues now scattered among various museums of Europe, but all traceable to Rome. Although the evidence in favor of this identification is circumstantial, it is so strong as to amount almost to demonstration. Four typical specimens of them are represented here. No. 667 is evidently a Persian from the group of the battle of Marathon, as his costume, especially the long trousers (*anaxirides*), and the scimitar, are distinctively Persian. No. 668 is probably from the group of the Galatians, the face being of barbaric type. No. 669 is possibly from the same group, though this cannot be determined, as the head does not surely belong to the figure. This figure bears a strong resemblance to the famous Dying Galatian (No. 654) which, as explained above, is probably a work of the same school and period. No. 670 represents a dead Amazon.

The execution of these figures is thoroughly characteristic of the Hellenistic style of sculpture, and particularly of the Pergamenian school, as may be seen by comparison with the relief from the Great Altar of Pergamon, above them. The action of the bodies is emphasized by the expression of the faces, in which the pathetic element is developed to its greatest extent. The prominence given to representation of the muscles is another point of resem-

blance to the figures of the altar and the sculptures of that epoch generally.

Whether these are the original statues erected by Attalos, or copies of them, must, of course, remain a question. The modelling shows a free and vigorous handling, and gives considerable ground for the former opinion, which is held by Brunn and others. If this be correct, the year 200 B. C. may be assumed as the date of the figures, as the dedication of the groups on the Akropolis must have taken place about that time.

RELIEFS FROM THE GREAT ALTAR AT PERGAMON.

671. Zeus and Athena in combat with the Giants.

671A. Goddess hurling a Vase. (On the screen by the window.)

Both in the **Berlin Museum**. Of bluish white marble, probably Asiatic. Found during the excavations conducted by the German government, under the direction of KARL HUMANN, 1879–80. There are no restorations. PUBLISHED: The Zeus and Athena group best in Rayet's *Monuments de l'Art Antique*, II, pls. LXI, LXII; No. **671A**, Mitchell, *History of Ancient Sculpture*, fig. 238. For the history of the excavations, and a description of Pergamon and its art, with illustrations, see A. Trendelenburg, in Baumeister's *Denkmäler*, II, pp. 1206–1287; also the *Ergebnisse der Ausgrabungen zu Pergamon*, by Humann, etc., 1880 and 1882; Brunn, *Pergamenische Gigantomachie*, Berlin, 1884; etc.

The monument to which these reliefs belonged was one of the most magnificent and most characteristic works of the Hellenistic age. Eumenes II., king of Pergamon, B. C. 197–159, to whom the city owed its famous library and many other public institutions, was probably the one who dedicated to Zeus Soter (the Saviour) this altar, the magnitude and splendor of which render it unique among the Greek edifices known to us. A water-color drawing of it by Max Lübke of Berlin, restored according to the latest

investigations, hangs upon the pedestal. As with other works of the age, its purpose was evidently one of display rather than the mere fulfilment of religious needs, the object being to place the altar proper, which was used for sacrifices, in as magnificent a setting as possible. To this end it was raised upon a platform or substructure about 16 ft. high and nearly square in plan, measuring about 123 ft. 7 in. by 113 ft. 6 in. It was erected in a most imposing situation, on a terrace near the top of the lofty Akropolis, seven hundred feet above the surrounding plain, the site being that of the agora, or market-place, of the city. One side of the platform was pierced by a broad staircase leading up to the altar, which stood in the centre, surrounded, except at the head of the staircase, by an Ionic colonnade.

The most important feature of this structure, artistically, was the broad band of sculpture which encircled the walls of the substructure, taking its start at either side of the staircase. This was a single composition, about seven feet six inches in width, and probably not far from four hundred feet long, representing the battle of the Gods and Giants. Although the altar has long since been destroyed, and its decorations scattered, the German excavations have brought to light the fragments of over 350 feet of the relief, which now adorn the Museum of Berlin. Of this No. 671 is a characteristic specimen. Zeus is engaged in combat with three giants, one of whom, at the left, is struck down by a thunderbolt which pierces his left leg; another, fallen to his knees, grasps his left shoulder as though in agony, and his left arm is swollen and somewhat contracted. There being no trace of the weapon which has caused this, it has been supposed that the sculptor intended to represent him as paralyzed by the sight of the ægis, which Zeus brandishes above his head. The third giant prepares to defend himself against the thunderbolt Zeus is about to hurl. He is older than the other two, bearded, and with legs that end in serpents, one of which springs at the eagle of Zeus above his left arm.

Beyond, Athena, the daughter and companion of Zeus in battle, rushes toward the right, seizing by the hair a

young, winged giant, who has fallen upon one knee, overcome. This figure is one of the finest in the whole composition. Between him and the group about Zeus, Athena's foster-child Erichthonios, in the form of a serpent, attacks the body of a prostrate giant, whose figure is nearly obliterated. To the right of Athena flies Niké, the goddess of Victory, her constant companion, and between them, emerging from the ground, is Ge, the earth, mother of the giants, who appeals vainly for mercy for her sons.

The beautiful goddess No. **671A** is one of the most spirited and graceful representations of drapery in motion in all Greek art. She has been identified conjecturally, as Nyx, the personification of night.[1]

The qualities of this work which first impress the spectator are its spirit and power. Through the entire composition runs the same animation, the same feeling of rush and noise, displayed in this group. In the figures with which the relief is crowded from beginning to end, there is neither repetition of motive nor any sense of effort in the grouping. The whole subject is composed with the utmost facility. The merit of the modelling varies in different sections, showing that many hands were employed upon it, yet it is always vigorous. No extant work of Greek art exhibits greater technical perfection. The dignified torso of Zeus, the forms of the giants, the deep cutting of the folds of the drapery, all show marvellous skill. The types are not new or original; but those of the best periods have been chosen, and worked over with a love of detail, especially in the anatomy, which has already been mentioned as a characteristic of Hellenistic sculpture. Its perfection in these qualities, however, makes this relief an excellent example of one of the chief lessons of Greek art — that cleverness alone will not suffice to make a work really great. Behind the technical power there must be ethical qualities which this work lacks. However spirited the composition may be, it lacks the true religious feeling

[1] The positions and names of all the figures in the relief are discussed by O. Puchstein, in the *Sitzungsberichte der Berliner Akademie*, 1888, pp. 1231–1249.

which the earlier sculptors would have given it. Their great mythological representations were inspired by piety; this by the love of display. It is evidently an attempt to make as gorgeous a composition as possible; and while it has succeeded in this, the endeavor for startling effect is constantly apparent, resulting in a restlessness and confusion which present a strong contrast to the quiet simplicity of the sculptures of the best period. It embodies in their full development the virtues and the faults of what may be called the Barocco period of Greek art.

672. Herakles and Telephos, from the smaller relief of the Great Altar at Pergamon. (On the screen, facing the large relief.) In the Berlin Museum.

Found with the preceding. PUBLISHED: Mitchell, *History of Ancient Sculpture*, p. 591, and *Selections*, pl. XVII, 3; Baumeister, *Denkmäler*, II, p. 1270, fig 1428; etc.

In addition to the large reliefs just described, the Great Altar was decorated with a smaller frieze, the exact position of which has not been determined, though it appears to have been in the upper part of the structure, and the angles show that it was sculptured on its inner face. Probably, therefore, it was combined with the Ionic colonnade in some manner, facing the altar proper. It represented several subjects, all of which were in strong contrast to the large reliefs, being peaceful and idyllic in character. The myth of Telephos was illustrated in several scenes, of which this is the first. Herakles, in form and attitude like the famous Farnese statue, stands watching the infant Telephos, who is being nursed by a lion, apparently, though according to literary traditions the animal who nurtured him was a hind.

Nos. **673–726** are small reliefs and architectural details, Hellenistic and Roman, on the same screen and the adjacent walls. The reliefs are mostly from Rome, but represent the work of Greek artisans employed there during the early years of the empire. The types of their

figures and probably many of the compositions themselves are borrowed from works of the Hellenistic period.

673. **Terra-Cotta Frieze.** Italo-Greek. Found at Capua, 1869, and now in the Museo Gregoriano of the Vatican.

This peculiar form of scroll-work, and the introduction of heads among flowers, is characteristic of the decoration of the vases of Southern Italy. See the vases in case 8 of the Room of Classical Antiquities. Date not earlier than 300 B. C.

674. **Paris and Helen** (?). Terra-cotta relief in the Museo Kircheriano at Rome.

A youth in a Phrygian costume is driving a quadriga, with a veiled woman standing at his side. Part of a frieze.

675. **Satyr dancing,** from a terra-cotta relief.

Familiar type and attitude, with head thrown back and arms extended, holding a thyrsos in one hand and a drinking cup in the other.

676. **Nikė sacrificing a Bull,** from a terra-cotta frieze in the British Museum.

677. **Two Hours, or Seasons,** from a terra-cotta frieze similar to the following, in the Villa Albani, Rome.

See, *Museo Campana,* II, pl. LXI.

678. **Marriage of Peleus and Thetis.** Part of a terra-cotta frieze, formerly in the Campana collection, now in the Louvre.

At the right Peleus receives his bride, who comes to him heavily veiled, according to Greek custom, attended by a companion. Behind follow Herakles, bringing a bullock, and one of the Hours or Seasons, also with offerings. On the original are other figures like those in No. 677.

PUBLISHED: *Museo Campana,* II, pls. LX, LXI.

679. **Dionysos and a Satyr.** Terra-cotta relief in the British Museum.

PUBLISHED: *Museo Campana*, II, pl. XXXIII.

680. **Goat suckling her Young.** From a Roman sepulchral altar in the Vatican.

At the right a youth is leaning upon his staff, and at the left sits a maiden.

681. **Fragment of a Relief,** representing the BIRTH OF DIONYSOS.

The cast unfortunately does not show the most important part of the subject, — Dionysos issuing from the thigh of Zeus. Of Zeus only part of one leg is visible, and of the new-born child only the arm which he stretches out to the goddess — Ino? — who bends over to take him. At the left stands Hermes, waiting to carry him to the Nymphs.

682. **Menelaos and Helen, so called.** Section of a terra-cotta frieze, representing a warrior alighting from a chariot which is driven by a youth or a woman. In the Museo Kircheriano, Rome.

683. Scroll, from the tomb of the Scipios, in the Vatican. Early Roman.

684. Roman moulding, from the Pantheon, in Rome. Time of Augustus.

685. Roman moulding.

686. Scroll decoration, from a temple at Rhamnos, in Attika. Greek.

PUBLISHED: Von Quast, *Das Erechtheion*, pt. III, pl. XXIII.

687. Rosette, Roman.

688. Antefix, Roman.

689. Roman Ionic volute, from Athens, in the British Museum.

690. Fleuron, from the Basilica of Antoninus. Roman.

691. Acanthus leaf.

692. Fragment, Acanthus leaf. École des Beaux Arts, Paris.

693. Antefix, Græco-Roman.

694. Fleuron, Roman.

695. Bas-relief, of terra-cotta, used as an architectural decoration. Roman, in the Louvre.
PUBLISHED: *Museo Campana*, II, pl. LXXXVII.

696. Pilaster capital, style of the Roman empire. École des Beaux Arts, Paris.

697. Patera, architectural, from the Temple of Vespasian (the so-called "Temple of Jupiter Tonans"), Rome.

698. Detail from the pedestal of Trajan's column, Rome.

699. Roman moulding.

700. Antefix, Græco-Roman.

701. Guilloche moulding. École des Beaux Arts, Paris.

702. Acanthus, Roman.

703. Antefix, Græco-Roman.

704. Detail, Roman. From the Villa Doria-Pamfili.

705. Antefix, Græco-Roman.

706. Roman moulding, early empire.

707. Palmetto decoration, Greek style. École des Beaux Arts, Paris.

708. Rosette, Roman.

709. Antefix, Greek of Roman period, from Athens. In the British Museum.

710. **Achilles and Penthesilea, so called.** Probably fragment of a frieze representing a battle of the Greeks and Amazons. A Greek warrior supporting a dying Amazon. Terra-cotta, formerly in the Campana collection, now in the Louvre.

PUBLISHED: *Museo Campana*, II, pl. LXXIV.

711. **Stern of a Ship**, from a bas-relief representing Paris and Oinone, in the Palazzo Spada, Rome.

The whole relief published, Schreiber, *Hellenistische Reliefbilder*, pl. X; Baumeister, *Denkmäler*, III, p. 1635, fig. 1696; etc.

712. **Reliefs from the Farnesina Gardens**, Rome.

These reliefs are details from the decoration of a ceiling in a Roman house, of the time of Augustus, which was discovered, 1879, in digging the banks of the Tiber for the new embankment. The house had apparently stood on the river-front, but at a much lower level than the present. The ceiling from which these details are taken was of plaster, gracefully decorated with reliefs which were sketched in the surface while it was still wet. The figures show the rapidity of the execution as well as its delicacy, and nothing could better prove the skill of the Greek workmen employed in Rome at that time.

713. **Tritons, Nereids, Erotes and Sea-Animals.** Marble frieze found near Thermopylae, and now in the National Museum, Athens. Late Greek.

PUBLISHED: Heydemann, *Antike Marmorbildwerke zu Athen*, 250, 251; Sybel, *Katalog*, No. 309; etc.

714. **Satyrs Drinking.** Terra-cotta relief, architectural decoration.

715. Front of a Roman cippus, in the Capitoline Museum, Rome.

716. Richly decorated corona, Roman. From the Temple of Vespasian (the so-called "Temple of Jupiter Tonans"), Rome.

717. Section of a small triglyph frieze, Roman.

718. Section of a cyma, with lion's head as water-spout, from Metapontum. Italo-Greek, in the École des Beaux Arts, Paris.

PUBLISHED: *Gazette des Beaux Arts*, Series III, vol. III, 1890, p. 277.

719. Roman moulding, the so-called egg and dart pattern, with bead-moulding below.

720. Roman moulding, from the Temple of Vespasian (the so-called "Temple of Jupiter Tonans"), Rome.

721. **Infant Dionysos** carried in a basket by a satyr and a Maenad, both dancing. Terra-cotta relief in the British Museum.

PUBLISHED: Taylor Combe, *Terra-cottas*, 24, 44; Baumeister, *Denkmäler*, II, pl. XVIII, fig. 932; etc.

722. Section of a terra-cotta frieze, in the centre a Victory. In the Villa Poniatowski, Rome.

723. **Dionysos and Satyrs.** Bas-relief. The young Dionysos, drunken, walks toward the right, supported from behind by a young satyr. Ahead of him goes a Silenos, carrying a large krater on his shoulder, and behind follows a young satyr. Hellenistic style.

724. Frieze. Terra-cotta. Medusa-heads and flowers. Above, a combination of the anthemion and lotos.

725. Griffin. Bas-relief in the Vatican.

Other architectural details will be found in the basement. See pp. 343–350.

ON THE WALL OPPOSITE THE WINDOWS: —

726. The Death of the Niobids. Roman sarcophagus in the Vatican.

Of marble. Found during the second half of the 18th century, outside the Porta S. Sebastiano, Rome, in a vineyard belonging to the Casali family. Presented by Cardinal Casali to Pius VI., and by him placed in the Vatican. RESTORATIONS: The left arm of Apollo with the bow, and the right arm of Artemis with the arrow. PUBLISHED: Visconti, *Museo Pio Clementino*, IV, pl. XVII; Stark, *Niobe*, p. 179; etc.

The relief on this sarcophagus represents Apollo and Artemis slaying the children of Niobe. Both divinities are introduced in the composition rather awkwardly, being brought into too close proximity with their victims, whose faces are turned upwards, as though the arrows came from above, not as we see them, from the same plane. At the left is Artemis, next to whom Niobe endeavors to protect a daughter who has fallen over her knee, while the smallest daughter runs to her mother from the other side. Following this group, the old nurse supports another daughter who has sunk to the ground; and still another, probably the eldest, rushes forward in an attitude of despair. The faithful pedagogue or tutor clasps the smallest boy in one arm and looks as though for aid toward the largest of the sons, who, armed with two spears, like a huntsman, his cloak wound about his left arm, rushes into the scene from the background. Between them another son has fallen to his knees and with one arm screens his face. Finally, next to Apollo, one of the daughters is writhing in mortal pain, and a son lies dead upon the ground. The subject is continued on the sides

of the sarcophagus, — on that adjoining Artemis, by two daughters with upraised arms and flying garments; and on the other, a son supporting his falling brother, from whose side a horse rushes away.

This sarcophagus belongs to a very numerous class (see Nos. 574 and 728), dating from the second and third centuries after Christ, characterized by their decorations in high relief, generally of scenes from Greek and Roman mythology. It is rather on account of the representations than from intrinsic value as works of art that these sarcophagi possess interest, the execution being as a rule mediocre, although the figures are often conceived with such spirit as to suggest that they have been copied from more important works. Several well-known statues have been identified with figures in the reliefs, whence it has been concluded that the makers of the sarcophagi reproduced upon them famous groups, the treatment of which they modified and adapted to their own abilities and requirements. The story of Niobe was evidently a favorite theme with them, as it appears on several extant sarcophagi, and calls to mind the famous group described under No. 505, which doubtless served as a model for some of these designs. The figure of Niobe on this and other similar sarcophagi bears quite a striking resemblance to the large statue, and probably was studied from the same original.

727. Relief on the Arch of Titus, Rome.

Still in its original position. There are no restorations. PUBLISHED: Mitchell, *History of Ancient Sculpture*, fig. 283, p. 677; W. Knight, *The Arch of Titus and the Spoils of the Temple*, London, 1867; S. Reinach, *L'Arc de Titus*, Paris, 1890; etc.

The arch to which this relief belongs was erected in the year of Titus's death, A. D. 81, to commemorate his victories over Judæa, and especially the capture of Jerusalem, A. D. 70. That event forms the subject of the relief, the position of which on the arch is shown in the photograph that hangs on the wall.

Through a richly decorated archway, apparently the gate of a city, march the Romans, their brows crowned

with victorious wreaths, leading their captives, and bearing the sacred symbols of the Jewish religion — the table of the shew-bread, and the golden seven-branched candlestick. The representation of objects so often mentioned in the Old Testament, and the fact of the commemoration on a Roman monument of an event of such importance in the history of our religion, give this relief an interest considerably in excess of its artistic value. It is a characteristic example of the realistic, matter-of-fact manner in which Roman sculptors treated historical subjects.

728. The Murder of Aigisthos and Klytaimnestra.

Roman sarcophagus in the Vatican.

Of marble. Formerly in the Palazzo Barberini. RESTORATIONS: The head of Orestes at the right end. PUBLISHED: Visconti, *Museo Pio Clementino*, V, pl. XXII, p. 141; Gerhard, in the *Beschreibung der Stadt Rom*, II 2, p. 254, Nos. 33, 34; Wolters' Friederichs, Nos. 1825, 1826; etc.

This sarcophagus belongs to the class described under No. 726. As often happens on these sarcophagi, the subject is divided into several scenes, without any indication of the division. In the centre, Orestes, with drawn sword, stands above the prostrate form of his murdered mother, Klytaimnestra; and Pylades, also with drawn sword, moves towards him from behind. Aigisthos, who was murdered on his throne, has dragged it over with him in falling. To his left the old nurse of Orestes turns in horror from the scene. To the right of Orestes, a youth, probably a slave, cowers behind a household altar, which he has lifted from the ground and holds before his face as though to screen himself from the impiety that is being committed. Behind him two Furies, bearing a curtain, approach Orestes. The serpent and torch of one are visible.

The above-named figures form one group and scene, while at the two ends of the front of the sarcophagus Delphi is represented, and the end of Orestes' wanderings. At the left he clings with one hand to the tripod of Apollo, holding his sword in a defiant attitude with the other; at his feet sleeps a Fury, about whom is coiled a

serpent. At the other end is a group of three sleeping Furies, signifying that Apollo's promise has been fulfilled, and their pursuit of Orestes has ceased. On either side of the sarcophagus is a sphinx.

BETWEEN AND UNDER THE WINDOWS: —

729. **Colossal Vase**, in the Campo Santo, at Pisa. Of marble, with relief representing a Bacchic scene. The vase is probably of Roman workmanship, the types of the figures being borrowed from earlier works.

"Apart from its artistic beauty, this vase is interesting on account of its connection with the revival of sculpture in the 13th century. That it was one of the antique objects studied by Nicholas of Pisa, which led to the regeneration of what was then well-nigh a lost art, is certain, as he repeated one of the groups upon it — namely, that of the Indian Bacchus supported by Ampelos — in his bas-relief of the Presentation in the Temple, which forms one of the series of reliefs around his celebrated pulpit in the baptistery at Pisa. Trained by the Byzantine workmen who were employed about the Cathedral at Pisa, and surrounded by men of his own profession, who were nothing more than stone-cutters, and whose highest idea of sculpture was the carving of bas-reliefs and ornaments for the portals of churches, he had the genius to recognize, in the antique vases and sarcophagi which had lain neglected and despised about the streets of Pisa since the days when she was a Roman colony, and had been used as building material for the walls of her cathedral, the true objects of study for one who, like himself, knew nothing of the treatment of draperies, the grouping of figures, or the principles of composition. He accordingly took them as his masters, and in due time produced those bas-reliefs of the pulpits of Pisa and Siena, which are as superior to the works of his contemporaries as the bas-reliefs of the Parthenon are superior to his own." — From Mr. C. C. Perkins's catalogue.

730. Decoration of a pilaster, Roman, in the Villa Medici, Rome.

PUBLISHED: Piranesi, *Raccolta di Vasi*, pl. XL.

731. **Large Oval Sarcophagus** (?), in the Vatican.

Of marble. Found, 1777, in digging the foundations for the Sacristy of St. Peter's, Rome. (In it were two skeletons.) Placed by Pius VI. in the Vatican. RESTORATIONS: The head of the female in the middle group, lower part of faces of both lions, and the mask lying by the altar. PUBLISHED: Visconti, *Museo Pio Clementino*, IV, pl. XXIX; Gerhard, in the *Beschreibung der Stadt Rom.*, II 2, p. 133, No. 37.

Although this was ultimately used as a sarcophagus, it is uncertain whether it was made for that purpose or as a basin. From the decoration no conclusion is to be deduced, for the decoration of Roman sarcophagi frequently has no association with death. The subject is one of great popularity in decorative works of late Greek and Roman art, — a dance of satyrs and Mænads or Bacchantes. Beginning at the extreme right, a satyr, holding a thyrsos in his right hand, dances up to a Mænad, offering her a tambourine. At his feet leaps a panther. Then come another satyr and Mænad, dancing, she holding some sacrificial object in her left hand, while with her right she grasps her flying drapery. The satyr holds a thyrsos in one hand, and stretches at full length his panther-skin garment with the other. His club has fallen at his feet. Under the two lion-heads on the front are Erotes (Cupids) riding on panthers, and holding wine-cups. In the centre is the most beautiful group, a graceful Mænad and satyr swinging in a circle. Between them is a panther with one paw upon a goat's head, another Bacchic emblem. To the left another group of two dance about a small altar, on which is a Silenos mask. The manner in which the Mænad's drapery flies shows that she is whirling in the perfect abandonment of the Bacchic frenzy, while her companion dances around her. Finally, the last group represents a satyr who for a moment stops piping to dance, and a Mænad playing the cymbals and apparently singing.

It is worthy of note that although this scene exhibits all the wildness of the Bacchic dance, of which the utmost liberty of gesture and movement was characteristic, it is yet absolutely free from coarseness or vulgarity. As becomes the devotees of the god of wine, the fun is boisterous, but it is always graceful and without an element of brutality.

732. Diogenes. Statuette in the Villa Albani, Rome.

Of Carrara marble. RESTORATIONS: Both arms from above the elbows, almost the entire left leg, and the right from knee down. Also the dog and the tree trunk. PUBLISHED: Clarac, *Musée*, pl. 842, No. 2111; Wolters' Friederichs, No. 1323; etc.

735. **Bacchanalian Vase**, in the Br
Of marble. Found by Gavin
Antoninus Pius at Lanuviu
tion. RESTORATIONS: Of th
except the feet; of the saty
right leg, left foot, left arm,
face of the youth leaning upo
of Pan, except his beard, an
which he carries. PUBLISHE
210–12; *Ancient Marbles in E*

The subject, like that of
lian festival. Among the fig
nizable is that of Pan, und
beard and goat-legs. Next
upon a bearded satyr, is pro
chiton and tall shoes with ov
teristic of that divinity in la
ing figures are satyrs, youthful
whose flying drapery denotes
ments.

Around the base is a deco
female figures, winged, joined
teræ held in their hands.

The character of the rim, han
indicates that it is a reproductio

736. **Marble Vase**, in the Br
Formerly in the Townley collection.
part of this vase is modern, the or
and two of the satyrs, the legs an
satyr playing on the cymbals, the h
the greater portion of the neck of th
Marbles of the British Museum, I, pl.
II, pp. 215–16; *Guide to Greco-Roma*
Museum, part II, No. 2.

A Bacchic scene, in which mos
titudes familiar in representations
The style of the vase shows it
bronze type.

737–746. **Models of Classi**
two cases that stand near the Por

Of Diogenes there is no authenticated portrait, but the name has been given to this figure because it so well illustrates the characteristics of the chief of cynics, as tradition has preserved them. There are a number of instances of ancient sculptors having represented famous men according to their mental or moral traits, without regard for — or more probably without a knowledge of — their actual appearance in life, and this statuette, like the Æsop, No. 192, in the Bust Room, is probably of that class.

733. Satyr called the **Dancing Faun**, in the Museum of Naples.

Of bronze. Found, October, 1830, in the "House of the Faun" at Pompeii. There are no restorations. PUBLISHED: *Museo Borbonico*, Vol. IX, pl. XLII; Overbeck, *Pompeji*, 4th edition, p. 549, fig. 287; etc.

This is one of the most beautiful as well as one of the most famous bronzes discovered at Pompeii. It is probably an original Greek work of the Hellenistic period.

734. The Vase of Sosibios, in the Louvre.

Of Parian marble. Formerly in the Villa Borghese. RESTORATIONS: The base of the vase. PUBLISHED: Clarac, *Musée*, pl. 126, No. 332, and pl. 130; Fröhner, *Sculpture Antique du Louvre*, No. 19, p. 50; etc.

This amphora derives its name from the inscription, scarcely legible on the cast, on the base of the altar which forms the centre of the relief, "Sosibios the Athenian made this."

Towards the altar, on which is a sacrificial fire, comes from the left Artemis, followed by a figure in long drapery playing the lyre, and a satyr playing the double pipe. From the right Hermes, with pointed beard and holding the caduceus, is followed by a dancing Bacchante, behind whom comes a warrior in the movement of the Pyrrhic dance. On the back are two dancing Bacchantes, one with a thyrsos, the other playing a tambourine. The date of the vase is probably not earlier than the first century B. C.

735. Bacchanalian Vase, in the British Museum.

Of marble. Found by Gavin Hamilton, on the site of the Villa of Antoninus Pius at Lanuvium. Formerly in the Townley collection. RESTORATIONS: Of the Mænad adjoining Pan, everything except the feet; of the satyr next to her, everything except the right leg, left foot, left arm, and part of the panther's skin; the face of the youth leaning upon a Mænad; the left arm and head of Pan, except his beard, and the greater part of the amphora which he carries. PUBLISHED: Ellis, *Townley Gallery*, II, pp. 210–12; *Ancient Marbles in the British Museum*, I, pl. VII.

The subject, like that of the preceding, is a Bacchanalian festival. Among the figures, the most easily recognizable is that of Pan, under the right handle, with long beard and goat-legs. Next him to the left, and leaning upon a bearded satyr, is probably Dionysos, the short chiton and tall shoes with overlapping tops being characteristic of that divinity in later Greek art. The remaining figures are satyrs, youthful and bearded, and Mænads whose flying drapery denotes the wildness of their movements.

Around the base is a decorative border of fantastic female figures, winged, joined to one another by the pateræ held in their hands.

The character of the rim, handles, and base of the vase, indicates that it is a reproduction of metal work.

736. Marble Vase, in the British Museum.

Formerly in the Townley collection. RESTORATIONS: The greater part of this vase is modern, the original parts being the Mænad and two of the satyrs, the legs and part of the left arm of the satyr playing on the cymbals, the head of one of the swans, and the greater portion of the neck of the vase. PUBLISHED: *Ancient Marbles of the British Museum*, I, pl. IX; Ellis, *Townley Gallery*, II, pp. 215–16; *Guide to Græco-Roman Sculptures of the British Museum*, part II, No. 2.

A Bacchic scene, in which most of the figures are in attitudes familiar in representations of satyrs and Mænads. The style of the vase shows it to be an imitation of a bronze type.

737–746. Models of Classic Buildings. In the two cases that stand near the Porch of the Maidens are

ten models of Greek and Roman buildings, restored. These are in plaster. They were purchased by Dr. Jacob Bigelow in Paris, about the year 1828, and presented to the Museum by his heirs in 1882.

In the FIRST CASE are **737**, the Arch of Constantine; **738**, the Pantheon; **739**, the Theatre of Herculaneum.

In the SECOND CASE are **740**, the Temple of the Sun at Palmyra; **741**, the "Maison Carrée" at Nîmes; **742**, an Ionic temple which formerly stood on the banks of the Ilissos, at Athens; **743**, the round temple at Tivoli; **744**, the Parthenon; **745**, the choragic monument of Lysikrates; **746**, a monument at Palmyra, restored.

The restorations are in accordance with the theories of the time at which the models were made.

747–757.

DETAILS FROM THE ERECHTHEION, ATHENS.

The details from the Erechtheion are necessarily placed in this hall because it is the only room in the Classical Department of sufficient height to admit the porch of the Maidens. Chronologically these details belong to the period immediately following that of the Parthenon sculptures, and they should be studied directly after the works in the Parthenon Room.

As the Parthenon illustrates the dignity and grandeur of Greek architecture at the highest point of development, so the Erechtheion demonstrates its capacity for grace and elegance of design. Less than a third the size of the Parthenon, almost under whose shadow it stands, the aim of its builders seems to have been to avoid all possibility of comparison with its imposing neighbor by giving it an entirely different shape, by adopting another style of architecture, and by contrasting the simple masses of the larger building with a profusion of exquisite detail upon the smaller. The relative position and size of the

two are shown on the model of the Akropolis, in the Parthenon Room, where it will be seen that, whether by design or chance, the axis of the Erechtheion varies just enough from that of the Parthenon to emphasize the absence of relation between the two.

The unique plan of the Erechtheion is partially due to its peculiar situation. It was built into the corner of a terrace which was cut in the rock of the Akropolis, the spot being dictated by the traditions of Athens, according to which this was the site of the house of Erechtheus, the first hero of Attika, and also the scene of the contest between Athena and Poseidon for dominion over the city. Here moreover had stood from the earliest times the shrine of Athena Polias, the guardian deity of Athens.

The Erechtheion was probably begun after the completion of the Parthenon (438 B. C.) since the famous inscription recording the report of the commissioners appointed to examine its condition in the year 409 shows that it was then incomplete.

Owing to the shape of the terrace on which it stands, the eastern and southern sides of the building are upon a higher level than the northern and western. The main portion of the structure is oblong in plan, measuring about 66 ft. 7 in. × 36 ft. 9 in. (M. 20.30 × 11.21). There is a portico at the eastern end, another, much larger, at the western extremity of the northern side, and a third, the Porch of the Maidens, at the western extremity of the southern side. The western wall, which faced the yard or enclosure of the temple, was pierced by three large windows. The architecture is Ionic, treated with a variety and luxuriance of detail unequalled in any other example of the style.

PUBLICATIONS: The Erechtheion has been fully illustrated, in detail, by Inwood, *The Erechtheion of Athens*, folio, London, 1827; von Quast, a translation of the same into German, with corrections, Potsdam, 1843. It is fully described by Beulé, *L'Acropole d'Athènes*, 1st edition, Paris, 1853–4, Vol. II, chaps. VII–IX; A. Boetticher, *Die Akropolis*, pp. 215 ff. For the controversial literature regarding the arrangement of the interior, etc., see E. Petersen, in the *Mittheilungen des Instituts in Athen*, X, 1885, p. 1.

747. The Porch of the Maidens, or Karyatides,

as they are more commonly called. The latter name was used in the time of Vitruvius to designate figures of this kind, and he ascribes its origin to the capture and destruction, by the Athenians, of the town of Karya, in the Peloponnesos, the women of which were sold into slavery. That any such event is commemorated in this porch is extremely improbable. The inscription referred to above speaks of these figures simply as "maidens," and their resemblance to figures on the Parthenon frieze makes it most probable that the type is that of the Athenian maidens of the time.

This portico is on the south side of the Erechtheion, looking towards the Parthenon. In the original there are six figures, two at the sides as well as the four on the front.

So much has been said and written about the marvellous manner in which architecture and sculpture are blended in these figures that it will suffice here to call attention to the skill with which each is treated as freely as a statue, yet without sacrificing any of its character as a supporting member. The burden is borne firmly, yet with perfect ease; the feeling of support is carried through the straight lines of the drapery; that of repose is suggested by the curved lines and by the bent knee.

This reproduction of the portico was presented to the Museum by the late George B. Dorr.

748–753. Details from the Northern Portico. In refinement of design and elegance of execution the decoration of this portico surpasses that of all other ancient buildings, and it may be considered the most beautiful structure of its kind in the world. Perhaps no work of Greek art loses so much of its effect by reproduction as the details of this decoration, because the vigor and crispness of the carving, which are very striking in the marble, cannot be reproduced in plaster. The casts from this portico are: —

748. Face of a corner capital, showing the decoration around the neck. This section shows the manner in which the corner volute curves outward, so as to present a face on each side.

749. Section of a corner capital showing the end of

a volute, and the manner in which the two volutes were combined at the corner.

750. This decoration, the famous "honeysuckle ornament" of the Erechtheion, was not confined to the northern portico, but extended along all four walls, just below the frieze, which was doubtless one of the most charming members of the building, being of a polished black limestone, to which figures of white marble were attached. The frieze is, unfortunately, in such fragmentary condition, the greater part being lost, that neither subject nor composition is any longer recognizable.

751, 752, 753, details from the door opening upon this portico.

754. Section of the base of an anta.

755. Section of the base of a column.

756. Smaller "honeysuckle" pattern, from one of the antæ behind the maidens.

757. Section of the base of an anta, from the eastern portico.

Details of two caissons from ceilings of the Erechtheion are in the basement (Nos. 861 and 883).

ENTRANCE HALL.

ON THE LANDING OF THE MAIN STAIRCASE: —

758. Sleeping Ariadne. Marble statue, in the Vatican.

Date and place of discovery unknown. Its history can be traced to the beginning of the sixteenth century, when it was in the possession of Girolamo Maffei, a prominent citizen of Rome. (Michaelis.) Purchased of him by Julius II., between 1509 and 1512, and placed in the Belvedere of the Vatican, whence it was subsequently removed to the Gallery of Statues. RESTORATIONS: The nose, upper lip, some fingers of the left hand, the right hand, and some parts of the drapery. PUBLISHED: Visconti, *Museo Pio Clementino*, II, pl. XLIV, p. 280; Clarac, *Musée*, pl. 689, No. 1622; Baumeister, *Denkmäler*, I, p. 125, fig. 130; Wolters' Friederichs, No. 1572; etc.

The fact that the band upon the left arm has the form of a serpent was formerly considered an indication that this was a statue of Kleopatra, but a twisted serpent was a favorite design for jewelry among Greek and Roman women, and has no attributive significance. A number of reliefs on Roman sarcophagi and elsewhere, in which the figure of Ariadne occurs in precisely this attitude, show that she is the subject of the statue, and that she is represented in the troublous sleep during which she was deserted by Theseus at Naxos, and in which she was found by her future husband, Dionysos. The attitude suggests the uncomfortable nature of her repose, the head, very much inclined, resting heavily upon the right hand, while the left arm is supported in a manner anything but restful.

That this statue is not an original work is attested partly by the number of similar figures, mostly in reliefs

(there is one statue like it in Madrid), and partly by its technical characteristics, the execution displaying the lifeless, mechanical qualities of an ordinary Roman reproduction. Its original may have been a work of the last epoch of Greek art, but more probably was executed, like this copy, during the Empire. The conception shows a want of the freedom which distinguishes the spirit of Greek sculpture; both figure and drapery are evidently "posed" with a studied effort for grace and elegance. The careful manner in which the drapery is arranged so as to expose a portion of the body below the girdle is characteristic of Roman taste.

AT THE TOP OF THE SAME STAIRCASE:—

759. Nikė from Samothrake. Statue in the Louvre.

Of Parian marble. Found in the island of Samothrake, 1863, by M. Champoiseau, French consul at Adrianople, and transported thence to Paris. Excepting the pieces by which the fragments of the wings are joined, there are no restorations. PUBLISHED: Conze, Hauser, and Benndorf, *Untersuchungen auf Samothrake*, II, pl. LXIV; Rayet, *Monuments de l'Art Antique*, II, pl. LII; Mitchell, *History of Ancient Sculpture*, p. 558, and *Selections*, pl. XIV; Brunn's *Denkmäler*, No. 85; etc.

This statue was part of a votive offering erected in the sanctuary of the Great Gods (the Kabeiroi) on the island of Samothrake. It stood upon a huge pedestal in the form of a ship's prow, also of marble, upon which Nikė (Victory) was represented as rushing forward in the excitement of battle, carrying a mast in one hand, and holding a long trumpet to her lips with the other. The statue and pedestal together were, therefore, commemorative of a naval victory; and fortunately a coin, or series of coins, has enabled us not only to identify the victor and the battle, but also to restore, in imagination, the missing parts as above described. Among the coins of Demetrios Poliorketes, king of Macedonia, are some which show both statue and pedestal complete,[1] thereby proving almost

[1] One of these is reproduced among the electrotypes in the Coin Room, Period IV, B. No. 17.

beyond a doubt that his was the victory commemorated. The battle was probably that in which he defeated Ptolemy I., of Egypt, off Cyprus, in 306 B. C.

Large as is the statue, the original, in the Louvre, appears almost small by comparison with the great prow upon which it stands. This reversal of the usual relation between statue and pedestal is doubtless due, as Rayet said, to the fact that "the real *ex voto* was the trireme, the Victory was only an accessory, an ornament, of that." There not being space to accommodate the prow here, the endeavor has been made to suggest its character, and the meaning of the figure, by a reduced and slightly modified copy.

Nos. **652**, **654**, **656**, **657**, **660**, are the property of the Boston Athenæum.

Nos. **673–677**, **680–688**, **690–694**, **696–700**, **702**, **704–708**, **716–723**, **725**, **748**, **749**, **750** (part), **756**, are the property of the Massachusetts Institute of Technology.

Nos. **734–736**, **758**, were purchased with the bequest of Charles Sumner.

No. **666** was the gift of Stephen H. Perkins.

No. **678** was the gift of the estate of Alfred Greenough, through Charles Henry Parker, executor.

No. **747** was the gift of George B. Dorr.

Nos. **737–746** were the gift of the heirs of Dr. Jacob Bigelow.

Nos. **703**, **710**, **714**, **724** were the gift of Charles C. Perkins.

BASEMENT.

STAIRCASE AT EASTERN END OF THE CORRIDOR, BEHIND THE VENUS OF MELOS:—

801–844. Casts taken from Terra-Cotta Moulds, of various epochs, found in and about Athens. (Martinelli, No. 235.)

These casts supplement in a most interesting way the original objects in the Room of the Classical Antiquities, especially the terra-cotta figurines and lamps, of which they teach something of the manufacture. Among them will be seen parts of figurines, showing either the front or the back. These represent each one half of the mould in which the figure was pressed, but it will be noticed that in some cases the head and the arms are omitted, as they were made in separate moulds and attached to the figure according to the taste and fancy of the potter. There are also decorations for the tops of lamps, and for other utensils.

801. Fragment, part of the face of a bearded satyr. (Compare those in case 14, Room of the Classical Antiquities.) **802.** Fragment, a wing. **803.** Fragment, a Bacchante (modern?). **804, 805.** Two fragments of a Medusa-face, semi-archaic. **806.** Young satyr, late type. **807.** Kentaur seizing a woman, early part of 5th century. **808.** Medusa, winged, running, archaic. **809.** Medusa-face, 5th century. **810.** Fragment of a ship. **811.** Young satyr's head, Hellenistic. **812.** Front half of the head of an infant or Eros, late. **813.** Medusa-face encircled by two wreaths, late. **814.** Helios, Hellenistic. **815.** Fragment, right half of a youthful face, Hellenistic.

816. Front half of a man's head, modern. **817.** Back half of a youthful figure, in chlamys. **818.** Head of Demeter or Persephone, wearing the *polos*, 5th century. **819, 820.** Two headless figurines of boys, seated, late. **821.** Fragment (from a lamp?), Eros and a butterfly. **822.** Front half of a herma, clothed in a mantle. **823.** Fragment, death of Adonis, good style. **824.** Female drapery, part mould of a figurine. **825.** Front half of the head and torso of an Eros, without arms, late. **826.** Front half of an Eros, without arms or head. **827.** Fragment, head of Athena, in Corinthian helmet. **828.** Lamp top, Artemis, late. **829, 830.** Pair of wings. **831.** Fragment, back half of an Eros. **832.** Back half of a youth. **833.** Fragment of a back, with drapery. **834.** Fragment, head of a cow? **835.** Legs of an Eros. **836.** Head of a fawn. **837.** Handle, in form of a horse's head. **838.** Fragment of a chariot with figure, and horse's tail. **839.** Fragment, left shoulder and arm of a woman lifting her veil from her face, good period. **840.** Back half of figure of a youth, late. **841, 842.** Primitive designs. **843.** Fragment, hand and drapery. **844.** Back of a male figure, upper half.

845. Antefix, of terra-cotta. Græco-Roman.

846. Satyr, from a Roman pedestal, resembling one of the figures in No. 565 at the eastern end of the Corridor.

PUBLISHED: Righetti, Il Campidoglio, II, pl. xxx.

847. Dancing Satyr, from an altar in the Villa Albani, Rome.

848. Roman Antefix, Satyr's head. École des Beaux Arts, Paris.

849. **Head of Herakles**, in the town of Dimitzana, Greece (midway between Tripolitza and Olympia).

Of grayish marble. Formerly in the village of Magula, near Sparta. There are no restorations. PUBLISHED: *Mittheilungen des Instituts in Athen*, 1878, p. 80, and 1879, p. 127, No. 3.

This is evidently an architectural decoration, of a late epoch, and served possibly as the key-stone of an arch. Herakles is represented as beardless, and wearing the lion-skin cap.

850. Mask of a Satyr, in the Royal Museum of Antiquities, Dresden.

Of marble. Found at Pompeii, and formerly in the possession of Professor Zahn, of whom it was purchased in 1841. COLORS, in traces, are still preserved: on the eyes reddish brown and blue, and in the hair yellow and reddish brown. PUBLISHED: Hettner, *Bildwerke der kgl. Antikensammlung zu Dresden*, 1881, p. 90, No. 124. See also Treu, *Sollen wir unsere Statuen bemalen?* Berlin, 1884, p. 33.

A decorative piece of sculpture, the chief interest of which lies in the fact that some of its original colors are preserved. These are noted above.

851. Figure resembling those in the relief No. 593 in the Corridor. It is from a marble vase in the Vatican.

PUBLISHED: Pistolesi, *Il Vaticano*, VI, pl. XLVII, 3.

852. Lion's head. Roman.

853. Antefix, of terra-cotta. Archaic Etruscan.

854. Antefix, of terra-cotta. Græco-Roman.

ON THE WALL: —

855. Fragment, corner of moulding, showing egg and dart, and guilloche. From Athens, Roman period.

856. Large "honeysuckle" frieze, in flat relief. From Athens; late Greek or Roman.

857. Pilaster capital, style of the Roman empire. École des Beaux Arts, Paris.

858. Small Herma of Herakles, in private possession in Sparta.

Of red (*rosso antico*) marble. There are no restorations. PUBLISHED in the *Mittheilungen des Instituts in Athen*, II, p. 343, No. 83.

A small, decorative piece of sculpture of a late epoch, representing Herakles, bearded, his shoulders wrapped in a lion's skin.

859. Roman moulding, from Athens. In the British Museum.

860. Fragment of a corner moulding, showing the bead, egg and dart, and guilloche. From Athens, Roman period.

861. Fragment of a Corona, showing the "honeysuckle," with a bird introduced. From Athens, late Greek or Roman period.

862. Caisson from the ceiling of the north portico of the Erechtheion, Athens. See page 338.

863. Head of an animal of the cat species, with long ears. Roman. In the Vatican.

864. Pilaster capital, style of the Roman Empire. École des Beaux Arts, Paris.

865. Fragment of the corner of a square capital (?). From Athens, Roman period.

866–871. The six rosettes on the front of the sarcophagus of L. Cornelius SCIPIO Barbatus, great-grandfather of the illustrious general. Early Roman. In the Vatican.

872. Fragment of a triangular capital, richly decorated in flat relief. From Athens, Roman period.

873. Fragment. From Athens, Roman period.

874. Fragment with "honeysuckle," and small portion of an inscription above. From Athens, Roman period.

875. Section of the base of a column, profusely decorated in relief. Roman Empire. In the Villa Giustiniani, Rome.

876. Table leg, in the form of a Silenos head and torso, ending in a lion's leg. Roman Empire.

877. Fragment of an unfinished Ionic capital. From Athens.

878. Fragment of a Roman Statue, in the Museum at Olympia.

Of white marble. Found at Olympia, March 30, 1876, and published in the *Ausgrabungen*, I, pl. XVIII C.

This statue was one of the many hundred dedicated at Olympia by individuals. It was found near a pedestal bearing the name of Caracalla, and may have been a portrait of him, in which case its date would be about 212 A. D. The head was of a separate block.

879. Fragment of a Greek inscription of the Roman period, probably second century after Christ.

880. Section of an Ionic capital, from the interior of the temple of Apollo at Phigaleia. See page 188.

881. Section of a Roman frieze, floral scroll pattern.

882. Small Ionic capital, from a round building. Athens, Roman period.

883. Corner fragment, with decoration in low relief. Athens, Roman period.

884. Fragment of an upper member. From Athens.

885. Caisson, from the ceiling of the Porch of the Maidens of the Erechtheion, Athens. See pages 337, 338.

886. Section of a cyma. Roman Empire. In the Vatican.

887. Fragment, showing section of mouldings, profusely decorated. From Athens, Roman period.

888. Fragment. Section of a Doric corona. From Athens, Greek.

889. Table leg, in form of a lion's head and leg. Roman, period of the early empire.

890. Leg of a seat. Roman Empire. École des Beaux Arts, Paris.

891. Large rosette. Style of the Roman Empire. École des Beaux Arts, Paris.

892. Detail, leaf from a frieze. Roman Empire. Villa Medici, Rome.

893. Large ornament, palmetto and scroll pattern, probably from the top of a stele. From Athens. Late Greek or Roman.

894. Roman fleuron, from the temple of Vesta at Tivoli.

895, 896. Sections of Attic grave stelai, each showing the handle of an amphora in relief. Greek, fourth century B. C.

897. Akanthos leaves, from a Roman capital.

898. Inscription, in the British Museum.

On the original from which this cast is taken, the inscription is engraved on both sides of the stele. It is from Oropos in Bœotia, a public decree enacting the appointment of three special commissioners to examine the gold and silver articles in the temple of Amphiaraos, with a view to recasting those found unfit for service.

PUBLISHED: *Greek Inscriptions in the British Museum*, pt. II, No. CLX; *Elgin Inscriptions*, No. 378.

899. Inscription, in the British Museum.

A fragment, the beginning of which is lost. It apparently contains the names and tribes of Athenians who fell in some battle of the Peloponnesian war. Its date is 425 or 424 B. C.

PUBLISHED: *Greek Inscriptions in the British Museum*, pt. I, No. XXXVIII; *Elgin Inscriptions*, No. 173.

900. Inscription, in the British Museum, from Orchomenos.

It records the payment, by the town of Orchomenos, of two sums of money to one Euboulos of Elateia, on account of a loan made by him to the city, and gives him the right to pasture 220 oxen and horses and 1,000 sheep upon its land for a term of four years.

PUBLISHED: *Greek Inscriptions in the British Museum*, pt. II, No. CLVIII; *Elgin Inscriptions*, No. 377.

901. Leg of a chair or bench. Roman, in the Vatican.

902. Ornament surmounting the monument of Lysikrates, as support for the tripod which stood upon it. See page 295.

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883, 886, 889–892, 895, 896, 901, are loaned by the Massachusetts Institute of Technology.

Nos. **899, 900** were purchased with the Sumner bequest.

No. **853** was the gift of Charles C. Perkins.

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